

**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

**COGNITIVE SCIENCE (CS)**

CS-0109-1 **DR**

**Computing Concepts**

Lee Spector;

This course is an introduction to computer science and programming framed by the question, "Is it possible for a computer to be creative?" The core areas of computer science will be introduced, including algorithms, complexity, computability, programming languages, data structures, systems, and artificial intelligence, with an eye toward the insights that they can provide about issues of computational creativity. Students will complete several programming projects to demonstrate developing technical skills and engagement with the themes of the course. No previous experience with computers or with programming is required. PRJ, QUA, PRS

TTH 09:00AM-10:20AM      ASH 126

CS-0112-1 **DR**

**Sex, Learning, and Computers: An Exploration of Educational Technology**

Paul Dickson;

Computers and computer technology are always advancing. Within the classroom this is reflected by a constant updating of curriculum and attempts to bring the new technology into the learning environment in order to improve education. One factor in the effectiveness of these learning technologies is the sex of the students, with different techniques being most effective for each sex. In this class we will explore learning environments, technology, sex differences, their interaction, and how these and other factors affect the application and effectiveness of technology within education. We will read and discuss a spectrum of papers from this field, touching on such topics as lecture recording, tablet presentation, intelligent tutors, collaborative learning, simulations, immersive games, on-line universities, \$100 laptops, etc. While the course will primarily focus on applications of technology within the sciences, discussion about areas outside of the sciences will be actively encouraged. Projects will primarily focus on application of topics covered in class to different environments and their design rather than implementation. There are no prerequisites for this course except an interest in exploring new ideas with an open mind. PRS, QUA, REA, WRI

TTH 12:30PM-01:50PM      ASH 221

CS-0114-1 **DR**

**Introduction to Philosophy**

Jonathan Westphal;

Philosophy is sometimes thought to be the contemplation of 'deep' matters such as the nature of knowledge, mind, freedom and morality, and it is that in part. But it is principally a mode and method of inquiry, analysis and criticism that allows us to examine the structure and soundness of our ideas. While concepts such as 'knowledge' and 'freedom' are quite abstract, they play central roles in our everyday thinking and living. Philosophy, therefore, is a method of inquiry that helps us to reflect on our own condition, our relationships with each other and the world around us. This class will introduce you to some of the classic questions in philosophy, as well as the methods of inquiry philosophers use to examine them. Topics may include free will, personal identity, the nature of knowledge, ethics and philosophy of mind. A series of shorter and longer papers will be required. REA, WRI

MW 01:00PM-02:20PM      ASH 112

CS-0133-1 **DR**

**Animal Language**

Jeremiah Trudeau;

We humans are the only animals that learn and use language naturally. Why is that? Is it a matter of genetics? Brain size? Culture? Is it really just a matter of how we define 'language'? We will look at the past several decades of experimental evidence on attempts to teach non-human primates such as chimpanzees, gorillas, orangutans to learn and use something like human languages, as well as examine naturally-occurring primate and animal communication systems. We will address a wide of cognitive, evolutionary and other biological issues that bear on these matters. The course will focus primarily on non-human primates, but also include parrots, bees, and more. REA WRI

TTH 12:30PM-01:50PM      ASH 111

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

CS-0146-1 **DR**

**Exploring the Unconscious Mind**

Philip Kelleher;

This course will investigate the unconscious mind and how its properties and functions. It will consider unconscious processes in perception, attention, memory, judgment, emotion, motivation, social interactions, intuition, and expertise. It will ask three major and interrelated questions: First, what is the relationship between unconscious and conscious mental processes? Second, how much of what the mind does requires no conscious awareness and is, in fact, inaccessible to consciousness? Third, how much can introspection inform us about what the mind is doing, and are there other means that can allow us to identify or infer how the mind works? After examining the unconscious mind, the final part of the course will consider what the functions and purposes of consciousness might be. Students will complete a series of short papers and a longer, final project. REA, WRI, QUA, PRJ

TTH 12:30PM-01:50PM FPH 101

CS-0148-1 **DR**

**Minority Languages and Linguistic Descriptions**

Kathryn Potts;

One of the major goals of linguistics is to describe languages; doing this allows us to ask which structures are possible and impossible in human language. Intellectually, this is a relatively simple, straightforward goal. Culturally and politically, however, it is extraordinarily complex. What counts as a distinct, independently describable language? Who should decide which languages to investigate? Answers to these questions have far-reaching social, cultural, political, and educational consequences, particularly for minority languages: languages spoken by relatively few people, languages that aren't officially politically recognized, languages which aren't traditionally written down, etc. The course will explore both linguistic descriptions and language issues in educational, political, and cultural contexts. We will explore these ideas through detailed case studies of languages including American Sign Language, African American English, Welsh, and endangered languages of Australia and North America. REA, WRI

TTH 10:30AM-11:50AM ASH 111

CS-0179-1 **DR**

**Field Methods in Animal Behavior**

Sarah Partan;

This class will emphasize research methods for observing, coding, and analyzing animal behavior. We will practice behavior sampling and recording techniques on both domestic animals at the farm and wild animals in the campus woods. Students will carry out independent team projects on a species in the Hampshire woods as well as a class project on a study of the communication behavior of a local species such as squirrels or crows. We will examine how to summarize, analyze, and present data. Students will be required to learn graphical techniques for presenting data as well as statistical techniques for calculating inter-observer reliability scores. PRJ, QUA

W 09:00AM-11:50AM ASH 222

CS-0209-1 **PR**

**Computer Graphics: Building Pictures Using Computers**

Paul Dickson;

Images created by computer graphics are everywhere and there are many different programs for creating them, but how do these programs work? In this course we will explore these issues by programming our own computer graphics modeling and rendering system. Projects will be used to build a global graphics system and as each concept is added, it will be possible to generate more complex images. This course will enable students to create computer graphics images while learning the underlying concepts. Object-oriented programming paradigms and good general programming techniques will be covered. Prerequisite: At least one semester of college-level programming in a high-level programming language, e.g., C, C++, or Java. This course satisfies Division I distribution requirements. PRJ

MW 01:00PM-02:20PM ASH 126

**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

CS-0211-1

**Teacher Inquiry: Looking at Classrooms from a Teacher's Perspective**

Laura Wenk;

How do teachers make sense of their own teaching practice and of students' responses to the classroom environment? Teachers have little time for reflection on their practice; there are few opportunities for receiving constructive feedback from another educator. Yet many teachers would welcome collegial discussions about their teaching practice. In this course, student groups are paired with teachers to develop action research projects. We learn such research methods and clinical supervision skills. We read the literature on the issues of interest to teachers to understand the repercussions of different instructional choices. Students present findings to teachers. The course includes theoretical and practical components that are integrated in a course project, requiring a commitment of time outside the classroom, work in small groups, and collaboration with teachers in K-12 schools. In addition to regular class time you must have one FULL unscheduled morning or afternoon when you can be in schools.

M 02:30PM-05:20PM

FPH 101

CS-0216-1

**DR**

**Basis Animal Behavior Theory**

Kathryn Lord;

This course will survey the main theoretical ideas in animal behavior. We will cover physiological, developmental, functional, and evolutionary explanations of behavior. The reading will be John Alcock's "Animal Behavior: an Evolutionary Approach" text. This class will serve as a prerequisite for subsequent upper level animal behavior classes. This course satisfies Division I distribution requirements. REA, WRI

TTH 09:00AM-10:20AM

ASH 111

CS-0226-1

**DR**

**The Psychology of Language**

Joanna Morris;

Language is paramount among the capacities that characterize humans. We hold language as a marker of our humanity, and by understanding language we assume that we will understand something important about ourselves. In this course we will ask, and try to answer questions such as the following: What's so special about language? How do we produce sentences? How do we understand them? What might cause us to fail at either task? What is meaning, and how does language express it? Is our capacity for language a biological endowment unique to the human species? This course satisfies Division I distribution requirements. REA, WRI

TTH 09:00AM-10:20AM

ASH 222

CS-0231-1

**Exploring Book Reading in Development**

Melissa Burch;

Reading is a common activity between children and their parents and teachers throughout the early childhood years. Many argue that reading with children helps set the stage for language and literacy development. Students will explore how book reading can promote children's literacy and cognitive development. The course will be comprised of two complementary aspects. First, we will read research literature exploring how reading with children may support children's development, and also examining specific strategies that can be used to support development. Second, we will conduct observations of group book reading settings (such as at the Eric Carle Museum and local elementary schools) to see how children are involved in book reading interactions. Students should be prepared to spend time outside of class meetings conducting observations. Students should have some time available during the elementary school day between 9AM and 2PM to conduct observations. In addition to assignments focusing on reading research articles and reporting details of observations, students will complete a final written project integrating these two approaches.

MW 10:30AM-11:50AM

ASH 111

**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

CS-0233-1 **DR**

**Journalism in Crisis**

James Miller;

Consumers of its hallmark product (newspapers) are steadily diminishing. Its practitioners are regularly revealed to break its most hallowed rules (scandals of plagiarism or fabrication). Its flashiest, least substantial examples are the most popular (Fox News). New forms, produced by amateurs (citizen journalism), are challenging its claims to professionalism. Critics say that despite its pretenses to neutrality, it is fundamentally biased. The answer, of course, is mainstream American journalism. This is a journalism in crisis, torn by controversy and uncertain how to proceed. This course will explore a range of issues affecting news making, including high-profile reform efforts, increasing commercialization, debates over the nature and enforcement of ethics, and the export of U.S.-style journalism to other parts of the world. Students will help lead class discussions, write short response papers and two essays and conduct a final research project. This course satisfies Division I distribution requirements. PRJ, PRS, REA, WRI

TTH 02:00PM-03:20PM

ASH 111

CS-0240-1 **DR**

**Designing Curriculum for Learning in Formal and Non-formal Settings**

Laura Wenk;

In the current political climate, schools are pressed to teach a curriculum that is a mile wide and an inch deep. Yet evidence from cognitive psychology shows that such a curriculum does not result in conceptual understanding or the acquisition of higher order thinking. In addition, much important learning is taking place in after-school and alternative settings. In this course students learn how to develop curriculums that help young people become capable of critical thinking and engaging deeply in learning opportunities. Each student develops a curriculum unit on a topic of their choice. In addition, students get some practice teaching. This course is designed for Division II and III students who are interested in teaching in formal or non-formal settings or who are developing curriculum as part of their independent work. This course satisfies Division I distribution requirements. REA, PRJ

TTH 12:30PM-01:50PM

ASH 222

CS/NS/SS-0246-1 **DR**

**Adolescent Development**

Jane Couperus;

Adolescence is often thought of as a time of great change and upheaval as children navigate the transition into adulthood. Raging hormones, changing social expectations and relationships, and developing autonomy all contribute to this tumultuous time. This course will examine the biological, cognitive, and social changes that occur during adolescence to develop a better understanding of this unique period of development. Using psychological as well as neuroscience and social science literatures the course will examine adolescence through multiple perspective to develop a well rounded picture of this developmental period. Students will be asked to read primary literature in psychology and neuroscience as well as from other relevant fields such as anthropology and sociology. Requirements will include short papers throughout the semester as well as a major research project. This course satisfies Division I distribution requirements. PRJ, REA, WRI

MW 01:00PM-02:20PM

ASH 222

CS/IA/LM-0261-1

**Animals, Robots, and Applied Design**

Donna Cohn; Sarah Partan

This is a hands-on course in which students will create mechanical animal models based on their observations of live animal behaviors. Mechanical models of animals are used in both art and science. Students will learn animal observation techniques, design and fabrication skills, basic electronics and simple programming. This is a class for students with skills or interests in any of the following: electronics, robotics, animal behavior, programming, metal, wood or plastics fabrication. This will be a highly collaborative setting in which students will be responsible for sharing their own specialized skills. Students can expect introductory assignments to learn basic skills, followed by a term project. We will also examine work being done by scientists and artists who combine the study of animals with robotics and mechanical design. There is a \$60 lab fee.

TTH 12:30PM-01:50PM

LCD 113

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

CS-0265-1 PR

**Cognitive Psychology**

Jeremiah Trudeau;

Cognition encompasses a range of phenomena that define our mental lives. This course covers a broad spectrum of topics in cognitive psychology, including perception, attention, learning and memory, language, decision-making, creativity, and problem-solving. While these types of mental events and processes cannot be directly observed, they can be studied scientifically. Emphasis will be placed on critical evaluation of objective evidence in the study of cognition. A primary text will be supplemented by additional readings, classroom demonstrations, and exercises. Students in this course should have some previous academic background in scientific psychology prior to enrollment. Prerequisite: Must have at least one prior course in psychology

TTH 10:30AM-11:50AM      ASH 112

CS-0266-1 DR PR

**Computer Animation II**

Christopher Perry;

This course will cover intermediate topics that pertain to the production of visual imagery with the tools of three-dimensional computer graphics (CG). Lectures, readings, and homework assignments will explore subjects including organic shape modeling, character articulation, character animation, extensions to the basic shading and lighting models, and procedural animation. Students will be expected to complete individual projects and participate in group exercises that explore CG as both a standalone medium and as an integral part of modern film/video production. Prerequisite: CS 174. This course satisfies Division I distribution requirements. PRJ, EXP

MW 10:30AM-11:50AM      ASH 126

CS/NS-0267-1 IP

**Bringing Astronomy Down to Earth: The Art of Communicating Science Through Electronic Media**

Hugh Crowl;

A scientifically well-informed public is not only crucial for the continued support of sciences but is a necessity in a democratic society dependent on science and technology. The course will introduce students to state of the art examples of science communication methods for the public. The students will learn how to use electronic tools, such as podcasts/vodcasts, animated gifs, digital films, to communicate the science behind some recent astronomical discoveries. Students will work in small teams on projects that integrate science writing with electronic tools to communicate key astronomical concepts. This is a Five College Astronomy Dept. course. Instructor permission is required.

M 06:30PM-09:30PM      ASH 126

CS-0271-1

**Public Diplomacy**

James Miller;

Public diplomacy is the use of culture in relations between nations. Cultural exchanges of various kinds are meant to augment the principal means of international relations, which are political, economic and military. Increasingly, however, culture is seen as an important example of "soft power," a way of exerting global influence without seeming to be threatening. Some of this influence occurs when big countries seek to modernize or Westernize smaller countries that are said to be in transition - post-communist, democratizing, developing, etc. This one-way flow raises important questions about cultural imperialism, claims that some cultural practices or forms are universal, notions that some culture fosters democracy or freedom while others do not, etc. This course will explore mainly US public diplomacy but also efforts by multilateral organizations like the UN and by international NGOs. Students will help lead class discussions, write short response papers and two essays and conduct a final research project.

MW 02:30PM-03:50PM      ASH 222

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

CS-0276-1

PR

### **Face Perception**

Joanna Morris;

The human face is one of the most complex visual stimuli that we encounter. It is dynamic, 3-dimensional, and contains both changing and invariant features. This course will examine the following questions in the field of face perception: What are the early visual mechanisms that appear to be specific to the processing of faces. Is there a processing network triggered solely or primarily by facial information? Is it a unique module or, does it contain sub-processors, one dealing primarily with face- components and the other with the holistic perception of the face? What are the visual components that are necessary (and sufficient) to trigger the face perception module? What are its functional characteristics? Is it modulated by context (conceptual and/or perceptual)? Can it be activated without attention? What are the neural mechanisms involved in social- communication based on faces such as emotional expression? Prerequisite: Prior coursework in Psychology, Neuroscience, Computer Science or Philosophy

TTH 10:30AM-11:50AM

ASH 222

CS-0286-1

DR

PR

IP

### **Animating Fast**

Christopher Perry;

The tools and techniques of three- dimensional computer graphics (CG) have supposedly ushered in a new era of animated filmmaking. However, computer animation remains prohibitively slow (and therefore expensive) compared to its real-world counterparts of film and video. As a result, instead of seeing an incredible variety of CG features, the last decade has provided essentially only two types: the high-budget visual effects blockbuster and the high- budget children's movie. Why? Is it really impossible to make computer animated films quickly and cheaply? In addition to answering these questions, this course seeks to identify, develop, and use tools and techniques that provide order-of-magnitude efficiency gains in computer animation. Topics covered will include machinima, various forms of performance and motion capture, interactive digital sculpting, machine-assisted proceduralism, and others. Prerequisite: one or more courses in computer animation, computer science, and/or electrical engineering. This course satisfies Division I distribution requirements. PRJ, EXP

TH 12:30PM-03:20PM

ASH 126

CS-0291-1

DR

PR

### **Software Engineering**

Jaime Davila;

Bigger-sized software programs require looking into aspects of the software development cycle that are not necessary for smaller projects. This course will expose students to the design, implementation, testing, and maintenance of big software projects. There will be emphasis on several topics other than coding per se. Additionally, students will be involved in the actual GROUP implementation of a major piece of software, in conditions similar to those found in industry. End-of- semester evaluations will be based on a series of documents to be handed in throughout the design process, on how well software engineering procedures were followed, as well as evaluations generated by other students in their group and the Hampshire client they are working for. Prerequisite: Students have ample experience with the C, C++, or Java, or some other high level languages before the beginning of the course. This course satisfies Division I distribution requirements. PRJ, QUA

TTH 10:30AM-11:50AM

ASH 126

CS/SS-0298-1

PR

### **Development Seminar**

Rachel Conrad;

What do we mean by human ?development?? In this advanced seminar we will critically examine ideas of human development in recent work in developmental psychology, critical developmental psychology, cultural psychology, and interdisciplinary Childhood Studies. An important component of students' work in this course will be to critically evaluate how the concept of ?development? informs their own academic studies, including areas not listed above such as education, educational psychology, and developmental neuroscience. This course is recommended for students whose Division II concentrations intersect with the Childhood, Youth, and Learning (CYL) program and/or the Culture, Brain, and Development (CBD) program. Prerequisite: At least one previous course in Psychology.

TH 12:30PM-03:20PM

FPH WLH

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required



## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

CS-0303-1

IP

### **Unconventional Computing**

Lee Spector;

Computation can be performed not only by silicon chips and electricity but also by many other things including tinker toys, billiard balls, water pipes, lights and mirrors, vats of chemicals, DNA, bacteria, and quantum mechanical systems. Furthermore, in some models of computation billions of events may take place simultaneously, with or without synchronization and with or without explicit programming. Some of these unconventional models of computing appear to provide advantages over current technology and may serve as the basis for more powerful computers in the future. In this course we will survey a wide range of unconventional computing concepts, we will consider their implications for the future of computing technology, and we will reconsider conventional computing concepts in this broader context.

Prerequisite: At least two courses in computer science.

TTH 10:30AM-11:50AM

ASH 221

CS-0311-1

PR

### **Selected Philosophical Problems of Cognitive Science**

Jonathan Westphal;

This class will cover selected remarkable topics in philosophical psychology, the philosophy of mind, and cognitive science. The aim of the class will be to introduce students to the topics and to the philosophical problems associated with these topics; and to consider the alternative solutions to the problems. Topics to be discussed include: brain bisection and the unity of consciousness, blindsight, the binding problem, AI and the Chinese Room, lucid dreaming, mental rotation, Libet's Experiments on Freewill. A prior course in philosophy, cognitive psychology or cognitive science is required.

MW 04:00PM-05:20PM

ASH 222

CS-0313-1

PR

### **Brain & Cognition: Electrophysiological Methodologies**

Jane Couperus;

This course is an upper-level research seminar designed for students who wish to learn electrophysiological techniques and how to apply those techniques to answer research questions in the domain of cognitive psychology and cognitive neuropsychology. In this years course students will help design a study of attention, run participants, and analyze the data. Additionally, they will have the opportunity to develop an original research project from conception through piloting participants. Course requirements will consist of reading primary research articles, designing, and executing an event related potential (ERP) research project. The class will cover all elements of setting up an ERP research project and we will focus on both the theory of electrophysiological research techniques as well as practical aspects of developing and running a research project. Some background in cognitive psychology, cognitive science, neuropsychology, or neuroscience would be helpful.

MW 10:30AM-11:50AM

ASH 221

CS-1IND-1

DR

### **Independent Study**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

CS-2IND-1

### **Independent Study**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

CS-3IND-1

### **Independent Study**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;

IP= Instructor Permission required

**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

**HUMANITIES, ARTS and CULTURAL STUDIES (HACU)**

HACU-0101-1     **DR**

**Chorus**

Elaine Ginsberg;

The Chorus is a performing ensemble in which students will learn skills of choral singing and sight-singing. They will be exposed to a wide variety of choral literature through rehearsal and performance, including a cappella and accompanied music, medieval through 20th century, ethnic, world music and folk. Several performances are given throughout the year, both on campus and off. The group often performs with professional instrumental ensembles and soloists. This course is open to all students. Although reading music is not a requirement, auditions are held for vocal placement. EXP

MW 04:00PM-06:00PM

MDB RECITAL

HACU/IA/WP-0103-1     **DR**

**Introduction to Writing**

Deborah Gorlin;

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument; we'll also try to appreciate the artistry in our finest personal essays, short fiction, and poetry. Students will complete a series of critical essays in the humanities, social sciences, and natural sciences, respectively, and follow with a personal essay, a brief memoir, and a piece of short fiction or poetry. Students will have an opportunity to submit their work for peer review and discussion. Frequent, enthusiastic revision is an expectation. EXP, MCP, PRS, REA, WRI

TTH 10:30AM-11:50AM

EDH 5

HACU/IA-0105-1     **DR**

**Intensive Introductory Russian**

Judith Wobst;

This course is designed for students with no background in Russian, who would like to jump-start their studies. Students are introduced to the basic grammatical structures, and by the end of the semester are able to communicate in verbal and written forms about personal information, daily activities, future plans, and past experiences. Attendance and classroom participation are vital, due to the intense nature of the course, and will count for 50 percent of the requirement for credit. Topics of study are based on assignments from the course textbook, Live from Russia, and the students' experiences. Successful completion of the course prepares students to enter Intermediate Russian. EXP, PRS, MCP

MW 06:00PM-08:30PM

FPH 105

TH 06:00PM-08:00PM

FPH 105

F 10:30AM-11:50AM

FPH 105

HACU-0108-1     **DR**

**Introduction to Media Arts: Post Cuban Revolution Cinema and Photographic Arts**

Jacqueline Hayden;

From iconic images of Che to the self examinations of Rene Pena, the mythical realism of Cirenica Moreira, and photographic based conceptual works that examine existential problems, exodus, homosexuality and women's issues we will analyze the evolution of Cuban still photography alongside its cinematic achievements into the 21st century within their historical, social and political context. We will explore how Cuban films have evolved from the early influence of the Italian neo-realist and French New Wave Cinema to highly authentic and creative cinematic styles of mystical realism and narrative film. Film like photography tends to address a wide spectrum of social conflicts (machismo, women's, class and family issues, existential problems, the crisis of the 1990's, and the exodus. Students will be expected to read historical and theoretical text and art criticism, and write response papers as well as produce projects that relate to the content of the course. Some basic instruction in digital photography and video will be provided for the realization of projects. This course is intended as an Introduction to Media Arts in Film, Photography, Video and Multi Media, as well as a foundation course for students interested in attending Hampshire College's semester abroad program in Havana, Cuba offered in Spring semesters. EXP, MCP, PRJ

W 01:00PM-03:50PM

FPH 105



**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

HACU-0109-1

**Introduction to Media Production: Images of War**

Kara Lynch;

This course will introduce students to interdisciplinary work in media. Students in this class will be active readers, lookers, thinkers, and makers. War is a subject making activity. Whether through first-hand oral accounts, painting, photography, film, video or live web-streaming, war is imaged for our consumption and contemplation. This class will consider the relationship between images and military proliferation within daily life. We will look at how images function in both pro and anti-war debates and how they are crucial to our understanding of death and violence when associated with war. We will concentrate on modern warfare and the camera's framing of these engagements. This class will introduce students to critical skills that will enable them to describe, interpret and evaluate the ways in which images represent the world around us. Response, research, reflection and revision are key concepts within the structure of this class. Weekly reading and looking assignments will provoke written and visual responses. Students will participate in group work and dynamic class discussions. This class will prepare students for continued work in media and cultural studies, media production and the social sciences. NOTE: Enrolled or top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster., EXP, MCP PRJ, PRS, REA, WRI

TTH 02:00PM-03:20PM

FPH 101

W 07:00PM-09:00PM

FPH 101

HACU-0110-1 **DR**

**Iranian Cinema**

Simin Farkhondeh;

Iran is home to one of the oldest civilizations in the world, going back over 3500 years. Image making is not a new concept for this ancient culture. Americans and the West tend to associate two conflicting sets of images with Iran: Ayatolla Khomeini and the hostage crisis, "Axis of Evil," Islamic fundamentalism, Shi'ia terrorists, and the revolution; or Persia, as the English imperialists called Iran, is imagined as mysterious and exotic: home of spiritual poetry, sensual music, the land of gardens, Rosewater, and Thousand and One Nights. Both of these constructions render Iran/Persia as alien and other, representing everything that "we" are not. Studying Iranian Cinema provides an opportunity to examine some of our own silent, "privileged" constructions of the Western identity. Cinema came to Iran not too much later than its first screenings by the Lumier Brothers in Europe. This course will look at the development of Iranian Cinema over the decades taking into account the many socio-political upheavals, imperialist interventions and their impact on this art form. We will be looking at silent and sound films spanning a period of over a hundred years. Class activities include screening of Farsi language fiction and documentary films; in-class presentations and group discussion of selected screenings and theory readings. Class assignments can be interpreted as short video/film projects or written text. Wherever required technical workshops will be provided outside of class. Some written assignments will be required of all students. EXP, MCP, PRJ, PRS, REA, WRI

W 09:00AM-11:50AM

T 07:00PM-09:00PM

HACU-0126-1 **DR**

**Introduction to Visual Culture**

Sura Levine; Eva Rueschmann

This course offers a multidisciplinary introduction to the study of visual culture and various critical methods for reading visual representations across media--from fine art, photography and cinema to advertising, illustrations, performance, museum display, exhibition and graphic novels. We will focus on how vision became a privileged sensory experience and cultural expression of meaning making in the modern and postmodern eras. By examining visual arts of the 20th and 21st centuries, students will be introduced to such diverse topics as: spectatorship and subjectivity, the archive as site of cultural and visual memory; self-representation and self-fashioning; the influence of mechanical and digital technologies of reproduction; world views and spatial perception; representations of gender, race and sexuality in visual media; and the politics of museum display. EXP, MCP, PRJ, PRS, REA, WRI

TTH 10:30AM-11:50AM

FPH ELH

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

HACU/SS-0136-1

DR

### **Renaissance Venice: Society, Politics, Visual Culture (1500-1600)**

Jutta Sperling;

This core course on the history and visual culture of Renaissance Venice will be taught in conjunction with an exhibition of major works by Titian, Tintoretto, and Veronese at the MFA in Boston. Starting from an analysis of the art works, we will discuss central questions in Venetian history such as: the defense of republicanism, civic liberties, and political independence; Venice's anti-papal Catholic identity and its trade relations with German protestants; the gendered representation of charity and the organization of a welfare-state; the eroticization of the female body and political discourse; sodomy, marriage, and the formation of "straight" kinship; male domesticity, women's properties, and convent culture; women writers, courtesans, and the printing press; Venice and the Ottomans in an age of Atlantic discoveries. Pending approval, this course will be followed by a 10-day trip to Venice in early May. REA, WRI, PRJ, PRS

MW 10:30AM-11:50AM

FPH 104

HACU-0142-1

DR

### **Representing Reality: The Literature of Kleist and Kafka**

Alicia Ellis;

This course will focus exclusively on Heinrich von Kleist (1777-1811) and Franz Kafka (1883-1924) as representatives of a new critical idiom that emerged in the German language literature at the turn of each of their centuries. Possible themes for exploration are law and order, dreams, memory and consciousness, the social world as hierarchical and stratified, the search for truth and knowledge, epistemic dread, and the absurd and the marvelous. We will pay close attention to the style of the authors' prose including generic conventions, figurative language, delineation of character and narrative ambiguity. Knowledge of German is not required. Frequent short writing assignments and class presentations will be assigned. PRS, REA, WRI

MW 10:30AM-11:50AM

EDH 1

HACU/SS-0143-1

DR

### **Spirit Healing, Hidden Wives, Monks in Demonstration: Introduction to Buddhism in Society**

Bong Joo; Susan Darlington

This course will examine how the beliefs and practices of Buddhism adapted to and influenced Asian society and their religious cultures. Rather than defining Buddhism strictly as a scriptural religious philosophy, this course will move beyond canonical boundaries and focus on historical and contemporary practices. Possible topics of examination include temple economy, spirit healing, clerical marriage, role of women, Buddhist festival, body immolation, nationalism, practical morality and the relationship between monastic community and laity. Late in the semester, the course will have a module on Tibetan Buddhism and society facilitated by the Ven. Geshe Ngawang Samten of the Central Institute of Higher Tibetan Studies in India. REA, WRI, PRJ, PRS, MCP

TTH 02:00PM-03:20PM

FPH 108

HACU-0147-1

DR

### **World Music-Global Pop**

Junko Oba;

This course is an introduction to select world music cultures with particular emphasis on recent global popular music phenomena: Afro Pop, Celtic, Klezmer, and Global Hip Hop. Specific case studies examine the process that the music is shaped by and gives shape to the "community" in which it is performed. The class centers around the close examination and discussion of listening and reading assignments. We will explore the impact of transnational migration, postcolonial setting, electronic media and information sharing technologies as they pertain to individual cases. MCP, PRS, REA, WRI

MW 10:30AM-11:50AM

MDB RECITAL

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

HACU-0151-1 **DR**

### **Art, Politics, and the Everyday**

Monique Roelofs;

Aesthetic scripts and norms enter into the organization of everyday cultural existence. They help to shape a politics of form, emotion, sensation, embodiment, space, and time. What follows for the politics of art? Does the notion of the everyday presuppose a normalizing perspective that abjects phenomena such as the detail, the marvelous, the sublime, and the imperfect, or does it include, even celebrate them? How does power materialize as aesthetic style and taste? What part do categories of difference such as race, class, gender, sexuality, and empire play in the aestheticization of what counts as the quotidian? We will investigate these and other questions through texts, artworks, images, and sounds. Readings include work by major figures in the history of aesthetics as well as 20th- and 21st century philosophers and cultural critics such as Benjamin, Adorno, Foucault, Saito, Shusterman, Ahmed, Lugones. This course is reading- and writing-intensive. Engagement with theoretical complexity, abstraction and ambiguity is presupposed. MCP, PRJ, PRS, REA, WRI

TTH 12:30PM-01:50PM

EDH 2

HACU-0154-1 **DR**

### **Fiction and Film in a Global Frame**

Sheetal Majithia;

The spread of globalization, or the acceleration of transportation and information technologies, might herald a new epoch in which space exceeds time in our understanding of experience. This course will focus on how our imaginative and physical geographies organize social, political, and representational practice. How do changing human geographies inform our understandings of race, gender, class, and sexuality within texts that focus on: imperialism, travel, exile, tourism, displacement, migrancy, nationalism, community, and homelessness within colonial, postcolonial, transnational, and minoritarian contexts? Is there a new role for the consideration of place and space in global culture? Theoretical readings may include those by Appadurai, Foucault, Cheah, Hall, Jameson, Miyoshi. Other texts may include films such as *Life and Debt*, *The Fourth World War*, *Map of Sex and Love*, and texts by writers such as: Jamaica Kincaid, Pico Iyer, Theresa Hak Kyung Cha, Monica Ali, and Rattawut Lapcharoensap.

MW 04:00PM-05:20PM

ASH 221

T 06:00PM-09:00PM

ASH 112

HACU-0157-1 **DR**

### **Philosophy as a Way of Life**

Christoph Cox;

Philosophy today is generally conceived and practiced as a purely theoretical discipline dedicated to investigating intellectual puzzles and problems. Yet philosophy began as a practical discipline dedicated to helping human beings to live their lives in the fullest and best way possible. In this course, we will read and discuss the work of various philosophers- ancient, modern, and postmodern- for whom philosophy is a practical tool for living: Socrates, Aristotle, Epicurus, Epictetus, Marcus Aurelius, Schopenhauer, Kierkegaard, Nietzsche, Sartre, and Deleuze.

MW 10:30AM-11:50AM

EDH 5

HACU-0163-1 **DR**

### **Guernica: 1936 to the Present**

Karen Koehler;

How does a city become a memory through a painting? Picasso's mural painting of *Guernica* is among the most celebrated works of twentieth century art, and also one of the most politically loaded and stylistically complex. This course will cover the position of this work within Picasso's career, its legacy, and its historically specific meaning. We will study the painting in terms of Expressionism, Cubism, Surrealism and the Paris exhibition building in which the picture was displayed. The course will unpack the meanings of *Guernica* and other works of art, architecture, literature and film in relationship to the Spanish Civil War and European fascism. We will explore the embedded memories of *Guernica* and its influence on post-war art movements such as Art Brut, Cobra, and Abstract Expressionism. We will conclude with a discussion of images of war in contemporary visual culture and the lasting resonance of this painting. MCP, PRJ, PRS, REA, WRI

TTH 09:00AM-10:20AM

FPH 105

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

HACU-0164-1 **DR**

**Text, Canon, Tradition: Scriptures and Their Emergence in World Religions**

Alan Hodder;

This course is designed to introduce students to several religious traditions of the world through a selective study of their chief canonical texts. In part our concern will be with fundamental thematic issues: what do these records seek to reveal about the nature of life and death, sin and suffering, the transcendent and the mundane, morality and liberation? In addition, we will address wider questions of meaning, authority, and context. Why do human communities privilege particular expressions as "sacred" or "classic"? How do these traditions understand the origin, nature, and inspiration of these writings? Were these "texts" meant to be written down and seen, or recited and heard? How are scriptural canons formed and by whom interpreted? To help us grapple with these questions we will examine some traditional and scholarly commentaries, but our principal reading in this course will be drawn from the Veda, Bhagavad Gita, Buddhacarita, Lotus Sutra, Confucian Analects, Chuang Tzu, Torah, New Testament, and Qur'an. MCP,PRJ,REA,WRI

TTH 10:30AM-11:50AM                      EDH 4

HACU-0167-1 **DR**

**Latin American Literature: Lost at Sea**

Norman Holland;

Until recently, ships were the potent symbols of traffic between metropolis and colony. The sea journey measured the distance between Europe and its colonies, between the new and the anachronistic, between the original and the copy. Beginning with Conrad's *Nostromo*, this course seeks to understand the problem of modernity in Latin America afresh from the vantage point of the sea, from the haunted vessels that navigate the writings of Carpentier, Onetti, Garcia Marquez, Cortazar and Benitez-Rojo. MCP, REA, WRI

MW 02:30PM-03:50PM                      EDH 5

HACU-0168-1 **DR**

**Sample! Remix! Mash!**

Susana Loza;

This seminar delves into the dynamics, debates, and desires that drive pop fandom. In this class, we ask: What is fan culture? Does it build community? Are fans different from other consumers? What are the ethics and politics of fandom? What are the aesthetic, social, and legal ramifications of fan-produced forms such as mash-ups, remixes, youtube videos, and fanfic/slash that borrow, customize, and reinterpret pop commodities? How do such textual appropriations call into question the boundaries between high and low, production and consumption, intellectual property and fair use? Do fan-produced forms challenge or reinforce Romantic notions of authorship and authenticity? Particular attention will be paid to: the queering of heterosexist pop texts; the racialized and sexualized construction of masculinity and femininity; the politics of sampling, remixing, and mashing; and the role of the Internet, blogs, and social networking technologies in fan culture. This course is reading-, writing-, and theory-intensive. MCP, PRS, REA, WRI

TTH 10:30AM-11:50AM                      EDH 2

HACU-0169-1 **DR**

**The Novel in the U.S. Since 1945: Nonfiction and the Novel**

Michele Hardesty;

In this course, we will read and discuss novels published in the U.S. since 1945 that make deliberate use of nonfictional and documentary material. We will consider how these novels both experiment with literary form and test the stability of memory and history. Authors may include Truman Capote, Joan Didion, Norman Mailer, Mary McCarthy, Ishmael Reed, Tim O'Brien, and Dave Eggers, among others. This course is a continuation of HACU 141, *The Novel in the United States, 1900-1945*, but that course is not a prerequisite. This course will continue to offer an introduction both to modern U.S. literature and to literary studies more broadly. REA, WRI.

MW 01:00PM-02:20PM                      ASH 221

## **SPRING 2009 COURSE DESCRIPTIONS**

(1-26-09)

Complete and up-to-date course information is available on The Hub

HACU-0170-1 **DR**

### **Through the Twisted Mirror: Gogol and Nabokov, and Other Eccentrics**

Polina Barskova;

While Tolstoy and Dostoevsky in the 19th century and Socialist Realists in the 20th century defined form and content of the Russian and Soviet literatures, two writers whom we will read closely for this course observed, commented on and derided construction of the canon while sitting--as Cheshire cat once did--on the imaginary clouds of the self-imposed marginality. Both created their most famous works in the exile, both played with limits of language, traditional morale and gender, both were eccentric, provocative, unique and highly influential. In our readings we will move between the celebrated texts, such as Gogol's "Overcoat" and Nabokov's "Lolita" to the lesser known works of various genres: short stories, essays, letters and interviews. We will also watch several film adaptations of Gogol's and Nabokov's texts attempting to answer the question: how --if at all--notoriously playful stylistic literary choices can be "translated" for the screen? Our protagonists--who saw themselves as eccentrics and were seen in equal measures of awe and animosity by others--should help us define what it means to be different within a discourse and a culture. We will also examine the larger context for the problem of Eastern European marginality in the 20th century through the works of Vítěslav Nezval, Bruno Schultz, and Ian Shvankmaer. MCP, PRS, REA, WRI

TTH 10:30AM-11:50AM

FPH 105

HACU/SS-0190-1

**DR**

### **Rise of Secular Jewish Culture**

Rachel Rubinstein; James Wald

Jewishness has always involved more than religion. Jewish identity, even in the pre-modern world, was expressed through language, work, music, food, and other cultural behaviors. Modernity brought with it even more possibilities, and a sense of radically different political, cultural, and artistic Jewish identities beyond religion began to emerge. This interdisciplinary course draws upon history, literature, political philosophy, and sociology in tracing the rise of a pluralistic, multifaceted modern Jewish culture in Europe and the U.S. between the seventeenth century and the Second World War. We begin with Spinoza, the most significant "heretical" Jewish thinker in the 17th century, and continue through the European Enlightenment, the rise of modern Jewish nationalist movements, and the emergence of secular Yiddish and Hebrew literature. Finally, we will address the crisis of Jewish modernity provoked by the Holocaust, and briefly survey secular Jewish identities today. MCP, REA, WRI

TTH 09:00AM-10:20AM

FPH 101

HACU-0193-1 **DR**

### **Ancient Ireland**

Robert Meagher;

An introduction to the archaeology, myth, history, art, literature, and religion of ancient Ireland: 4000 BCE to 1200 CE, from the earliest megalithic monuments to the Norman conquest. Consideration will be given, then, to these distinct periods: Pre-Celtic (Neolithic and Bronze Ages--4000 BCE-700 BCE); Pre-Christian Celtic (Late Bronze & Iron Ages--700 BCE-400 CE); and Early Christian Celtic (Irish Golden Ages and Medieval--700-1200 CE). The emphasis throughout will be on the study of primary material, whether artifacts or documents. Readings will include: selections from the Mythological, Ulster, and Finn Cycles; The Voyage of St. Brendan; The History and Topography of Ireland by Giraldus Cambrensis; the writings of Patrick; and selections from early Irish hagiography. REA, WRI, PRJ

MW 01:00PM-02:20PM

FPH WLH

HACU-0202-1

### **Modern Dance II: Advanced Beginning Modern Dance**

Rebecca Nordstrom;

Continuing exploration of the basic principles of dance movement: body alignment, coordination, strength, flexibility, and basic forms of locomotion. Emphasis will be placed on the development of technical skill in service of dynamic and spatial clarity. This class is for students with some previous dance experience. Students should expect to spend from \$15-\$30 on concert tickets.

MW 02:30PM-03:50PM

MDB MAIN

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

HACU-0203-1

### **Group Improvisation: Introduction to Creative Dance**

Christine Goehring;

Dance Pioneer Barbara Mettler said, "To create means to make up something new." In this course students explore the elements of dance through a series of creative problems solved through improvisations by individuals and groups. Directed exercises are used to heighten awareness of the body and its movement potential. Studies using the sounds of voice, hands and feet develop skills in accompaniment. Based on the principle that dance is a human need this work invites people of all ages and abilities to come together in movement and to make dance an element of their lives.

TTH 02:00PM-03:20PM

MDB MAIN

HACU-0208-1

PR

### **Introduction to Painting**

James Phillips;

This course will introduce students to fundamentals of painting such as composition, value, and color. The students will learn about materials and the technical issues of painting, while being encouraged to employ a variety of approaches to creating art. In class, we will primarily paint from the still life and figure, and students will also transcribe a masterwork. We will work with oil paint. You will be expected to engage with the work of other artists through occasional readings, slide lectures, and there will be a mandatory trip to an area museum or gallery. We meet six hours a week and the course demands a minimum of six hours a week of outside work. This course is required for those arts concentrators wishing to do advanced work in painting. Prerequisite: A College Level Drawing I, or IA's ?Foundation in Drawing and Visual Media. ? A lab fee of \$25 will be required..

MW 09:00AM-11:50AM

ARB STUDIO 1

HACU-0209-1& 2

PR

### **Video I**

Simin Farkhondeh;

This is an introductory video production course. Over the course of the semester students will gain experience in pre- production, production, and post-production techniques as well as learn to think and look critically about the making of the moving image. Projects are designed to develop basic technical proficiency in the video medium as well as the necessary working skills and mental discipline so important to a successful working process. Final production projects will experiment with established media genres. In-class critiques and discussion will focus on media analysis and image/sound relationships. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing and supplies. There are weekly evening screenings or workshops, which students must attend. Prerequisite courses include a 100-level course in media arts (Introduction to Media Arts, Introduction to Media). NOTE: Enrolled or top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

T 12:30PM-03:20PM

LIB B3

T 07:00PM-09:00PM

FPH 102

HACU-0210-1&2

PR

### **Film Workshop I**

Abraham Ravett;

This course teaches the basic skills of film production including cinematography, editing, lighting, and sound recording. Students will complete a series of individual and collaborative 16mm filmmaking assignments as well as a final individual project. Digital video and nonlinear editing will also be introduced. Weekly screenings and critical readings will introduce students to a wide range of approaches to the moving image. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing and supplies. Prerequisite courses include a 100-level course in media arts (Introduction to Media, Introduction to Digital Photography & New Media or equivalent) and must be completed before registering for this course. NOTE: Enrolled or top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

TH 09:00AM-11:50AM

PFB CLASS

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required



**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

TH 07:00PM-09:00PM

PFB CLASS

HACU-0211-1& 2      **PR**

**Still Photography Workshop I: Analogue**

Robert Seydel;

This course emphasizes three objectives: first, the acquisition of basic photographic skills, including composition, exposure, processing, and printing; second, familiarity with historical and contemporary movements in photography and the development of visual literacy; third, the deepening and expanding of a personal way of seeing. Students will have weekly shooting and printing assignments and, in addition, will complete a portfolio by the end of the semester. A \$50 lab fee is charged for this course. The lab fee provides access to darkroom facilities, laboratory supplies and chemicals, and special equipment and materials. Students must provide their own film, paper, and cameras. Prerequisite: 100 level course in Media Arts (Introduction to Media Arts (photo, film or video), Intro to Digital Photography & New Media or its equivalent). NOTE: Enrolled or top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

M 01:00PM-03:50PM

PFB CLASS

HACU-0216-1

**Modern Dance IV**

Fritha Pengelly;

This course will be a laboratory exploring the movement capacities of the human body as selected for aesthetic and expressive purposes. We will investigate expression in movement through awareness of sensation, space, time, focus and attention to detail. This course will also focus on deepening our knowledge of anatomy and biomechanics to increase movement efficiency and safety. Warm-up exercises are influenced by several movement techniques including Pilates, Yoga, the Feldenkrais Method, and Authentic Movement. Movement style will draw upon hip-hop, breaking, martial arts, and improvisation.

TTH 10:30AM-11:50AM

MDB MAIN

HACU-0231-1      **DR**

**Between "Race" and Culture: Representing Jews and Others in American and British Literature**

Rachel Rubinstein; Lise Sanders

In this course, we will study the significance of ethnic and cultural difference as represented in literature of the nineteenth and twentieth centuries. In moving between England and America, and from realism to modernism, we will ask the following questions: How does "otherness" intersect with nationality, religion, gender and sexual identity, concepts of selfhood, and the novel's changing form? How are stereotypes used to construct and distort ethnicity? Who represents whom, and what are the stakes involved? Possible texts will include Oliver Twist, Uncle Tom's Cabin, Daniel Deronda, Puddnhead Wilson, Heart of Darkness, House of Mirth, Ulysses, A Passage to India, and Passing. Several short papers will be required (with a draft and revision process), in addition to a final research project. This course satisfies Division I distribution requirements. Learning goals: MCP, PRJ, REA, WRI

TTH 10:30AM-11:50AM

FPH 108

HACU-0236-1      **DR**

**The Other America: Reading America Through the Lens of Multi-Cultural Literature**

McKinley Melton;

This course will consider how writers have engaged the concept of an American national identity, all the while ensuring that their individual cultural identities are not lost in the mix. Throughout the semester, we will not only engage literature by writers who have recently arrived to this "nation of immigrants," but also writers whose families have lived in America for generations but nevertheless maintain important connections to the original "homeland" of their ancestors. How do these writers engage concepts such as "The American Dream" and the many other ideals that supposedly form the foundation of the American social, political, and economic structure? As we consider the short fiction, poetry, and novels produced by these writers, we will attempt to answer these questions, with the understanding that we cannot come to terms

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

with America without first recognizing the significance of the way the nation has been represented by the many people who call it theirs. REA, WRI, PRS, MCP

TTH 12:30PM-01:50PM

FPH 108

HACU-0237-1

**PR**

### **The Idea of Europe: The Contemporary European Novel**

Alicia Ellis;

Readings in the works of twentieth-century authors, who, in very different ways, challenge the conventional ways in which Europe is identified and understood by its constituents. Particular attention is paid to a sense of a shared transnational European identity, the theorization of political, cultural and sexual spaces, themes of historical memory, postcolonial legacies and the negotiation of multiculturalism. In addition, we will explore the relationship between the margin and the center, the layered structure of violence and the articulation of a unique European self whose boundaries are fluid, defiant and contested. Focus will be on close readings of text. Authors may include but are not limited to Jelinek, Mulisch, Ransmayr, Houellebecq, Ishiguro, Kureishi and Winterson. Prerequisite: One prior literature course.

MW 01:00PM-02:20PM

EDH 5

HACU-0239-1

**PR**

### **The Jazz Improvisation Orchestra**

Martin Ehrlich;

This is a performance-oriented class, culminating in a concert at the end of the semester. Each student will be challenged to develop his or her skills as an ensemble musician and as a soloist. We will use compositions and improvisational contexts from the whole history of jazz and American vernacular music, up to the great diversity of the present day. Along with performance, each student will do a study of an influential artist. This analysis will include musical transcriptions as well as a written component. The performance of original compositions and arrangements can be part of the class as well. The Hampshire Jazz Improvisation Orchestra is open to all instruments, including voice. Facility in reading music and a functional understanding of jazz harmony is required. Prerequisite: Tonal Theory I and Tonal Theory II or equivalent Five College music courses. An audition will be given during the first class session for those students new to the class.

T 06:30PM-09:30PM

MDB RECITAL

HACU-0240-1

### **The Personal Essay**

Marian MacCurdy;

The rigors of academia mandate that we write in one form or another for most of the first 21 years of our lives. After that we write to get jobs and to keep them, we write to engage in the commerce of our culture, and we write to communicate with others and with ourselves. This last genre is probably the least practiced but among the most important since writing is a process that helps us to make meaning. As such writing is both a verb as well as a noun; it both represents our best thinking and helps us arrive at it. We will investigate literary elements such as character and setting and experiment with verb tenses and stylistic elements. We will study rhetorical choices as they play out in various literary situations, all with the goal of engaging constructively in the writing process and producing personal essays that best reflect our emotional, intellectual and literary realities. This course is called The Personal Essay because the topic you will be writing on most often is yourself. However, the irony of the term is in unearthing our own values, and assumptions about the world and the experiences that helped to generate them, we begin a journey that ultimately takes us beyond ourselves and out to a community which can establish our common humanity.

TTH 12:30PM-01:50PM

EDH 5

HACU-0248-1

### **Philosophies of Modern and Contemporary Art**

Christoph Cox;

This course will examine the ways that 20th-century philosophers and theorists have approached the art of their time, and the ways that modern and contemporary art illuminate and ground philosophical thought. Via writings by philosophers, theorists, and artists, we will traverse a selected history of 20th-century art guided by a selected history of

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

20th-century art theory. The course will survey artistic practices such as modernism, postmodernism, conceptualism, minimalism, and relational aesthetics and will examine critical approaches such as formalism, psychoanalysis, poststructuralism, and deconstruction. Students will be responsible for researching and presenting works of art for class discussions. Readings by Heidegger, Foucault, Deleuze, Derrida, Badiou, Greenberg, Fried, Foster, Krauss, Bhabha, Enwezor, Bourriaud, and others.

TTH 02:00PM-03:20PM

FPH 105

HACU-0249-1

PR

### **Topics in Architecture, Studio Architecture + Design**

Gretchen Schneider;

This studio architecture course will be a design investigation of a particular theme in, or approach to, architecture and the built environment (details to be determined). In this course, students will develop and apply traditional and contemporary architectural skills (sketches, plans, elevations, models, computer diagramming, and various modes of digital representation [TBD]) to inter-disciplinary and socially pertinent design problems. Creative and indexical study and analysis will be used to generate and foster a broad range of concepts and language to solve architectural issues involving site, construction, inhabitation, function, form and space. Our goal is to apply creative techniques in art and sculpture to the creation of public architectural spaces. The prerequisite for this Five College Architectural Studies course is only Drawing I (in some form), though one semester of design or sculpture is recommended. The specific topic TBD.

TTH 12:30PM-03:20PM

EDH 3

HACU-0254-1

IP

### **Still Photography II: The Body and the Frame**

Jacqueline Hayden;

The human form; nude, naked, clothed, full bodies, partial bodies, gendered and racial bodies, young and old bodies constitute a primary subject in contemporary artistic practice. In this class we will explore both the traditions of the photographic nude in western art and its subversions in late 20th century photography. Students will be expected to develop a "body" of photographs related to the topic that can intersect anywhere with the body: straight portraiture, nudes, abstractions of bodies or virtual Web bodies. Students will be instructed to use cameras, computers and materials to develop an aesthetic strategy that either embraces or challenges existing genres. Assigned readings will address issues of identity and representation. Workshops that give training for using equipment and software will occur outside regularly scheduled class and students who already have experience in color and large format are welcome in the course. Required attendance at visiting artists' lectures and workshops will be mandatory. There will be a \$50 lab fee. Instructor permission required. Prerequisite Still Photography I and Introduction to Media Arts.

F 10:30AM-11:50AM

PFB CLASS

F 01:00PM-02:20PM

PFB CLASS

HACU-0256-1

IP

### **Film/Video Workshop II: Sound and Music for the Moving Image**

William Brand;

This course is for advanced film and video students who are prepared to continue developing their own individual projects. Students will be expected to complete individual and group exercises and complete an individual final project. The course will deal in some depth with the theory and practice of working with sound and music for film including 16mm sound-synch filmmaking, audio recording on location and the set, and post-production editing and mixing. Students will learn to make sound tracks for film and video using Final Cut Pro and Protools. Readings and writing about the theory and history of the subject is an essential aspect of the course. Workshops that give training for using equipment and software will occur outside regularly scheduled class and students who already have experience in music composition, electronic music, or sound recording and mixing are welcome in the course. Students must purchase their own film and tape and must pay their own processing fees. Required screenings and workshops sometimes occur in the evening. There will be a \$50 lab fee. Instructor permission required.

W 09:00AM-11:50AM

PFB CLASS

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

HACU-0257-1

**IP**

### **Off the Wall and Into the Box: Interdisciplinary Practices in Installation Art**

Jean Casbarian;

This advanced course will expose students to the idea of installation art and the concurrent conceptual dialogue that occurs as it relates to a variety of interdisciplinary practices. It will function on the assumption of your autonomy in carrying out individual projects while using the group to receive constructive criticism. During the semester, you will develop a cross-disciplinary approach to art making that explores ways in which to integrate a variety of media including image projection (both still and moving), sound, sculptural elements, and/or performance while considering the space they reside in. Through readings, film/video screenings, and critical discussion, you will examine how the use of interdisciplinary applications have affected and transformed space in the late 20th and early 21st centuries. Though some process-based assignments will be given, the dynamics of the class will rely on your ability to produce work based on your own ideas. This is an Upper Level Div II course and will require periodic screening times outside of class. There is a lab fee charged for this course. Instructor Permission.

W 06:00PM-09:00PM

PFB CLASS

HACU-0258-1

**IP**

### **Still Photography Workshop II: Color**

Jean Casbarian;

This course is designed to reinforce photographic concepts and techniques while expanding your visual vocabulary to include contemporary color principles and aesthetic. Our investigations will include camera formats and functions, how film reacts to light and records color, and color theory. We will consider these principles via the hands-on application of analog color darkroom processes as well as exploring the dynamics of the digital darkroom. Through a series of assignments that culminate in a final portfolio project, students will develop a heightened, personal sense towards color. Students are expected to participate in readings and research, slide lectures and critiques. This class will emphasize the inherent qualities of the analog and digital medium and the use of output as a way to make informed decisions about the processes we choose in our artistic practice. There is a lab fee for this course. Instructor Permission.

T 09:00AM-11:50AM

PFB CLASS

HACU-0259-1

**PR**

### **Colonialism and the Visual Arts**

Sura Levine;

Designed as a seminar for Division II students in art history, cultural studies and/or studio arts, this course will explore aspects of the visual and cultural representations of colonialism and expansionism in the arts of western Europe and the United States. Topics will include: Napoleon's Egyptian Campaign of 1798-1799; 19th-century travel literature; Japonisme and the introduction of a Japanese esthetic into western art; manifest destiny in the U. S. and the changing image of the Native American; propaganda imagery of colonialism; the gendering of expansionist imagery; primitivism in modern art; cinematic and popular culture representations of Africa and the Middle East. Throughout, our goal will be to trace the ways that, over the past two centuries, Western cultures have represented themselves in depicting their colonial others. To receive an evaluation, students must do the assigned readings, attend film screenings and special lectures, complete written assignments, and a class presentation. Background in art history is essential.

W 01:00PM-03:50PM

ASH 111

HACU-0260-1

### **Music in Asian Diasporas**

Junko Oba;

This course explores different roles that music plays in the on-going construction of diasporic Asian communities, negotiation of complex identities, personal and collective empowerment, and transnational networking. Case studies cover Asian diasporas worldwide (various Asian communities in the Americas; South Asians in the West Indies, UK, and South Africa, for example) as well as minority enclaves inside Asia (Okinawans, Koreans, and Nikkei Brazilians in Japan).

TTH 02:00PM-03:20PM

MDB RECITAL

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

HACU-0262-1

### **World Cinema: Modernity and Melodrama**

Sheetal Majithia;

Film history and cultural criticism once approached melodrama as a failed and lowbrow form characterized by excessive rhetoric, one-dimensional characterizations, and schematized moral polarizations. In this course, however, we will survey scholarship of the last few decades, which exhibits a newfound interest in mode, particularly within postcolonial, feminist, and Marxist, frameworks. If as Peter Brooks argues, melodrama is a mode for the modern age, how does a sense of the postcolonial modern come to be visualized and articulated in cinematic melodrama? In this course, we will focus on how melodrama's focus on gendered body figures comparative models of modernity with a focus on films drawn from national cinemas around the world. Films might include: All That Heaven Allows (USA), Ali Fear Eats the Soul (Germany), Cloud-capped star (India), No Regrets for Our Youth (Japan), The Goddess (China), Noony the Loony (Egypt), and Kiss of the Spiderwoman (Brazil) among others.

MW 02:30PM-03:50PM

ASH 221

M 06:00PM-09:00PM

ASH 112

HACU/IA/SS-0264-1

**PR**

### **The Past Recaptured: Photographs, Facts and Fictions, 1935-1943**

Michael Lesy;

This course will study the United States, 1935-1943, using an array of primary and secondary visual and written sources. These sources will include: (1) One hundred and forty-five thousand black and white images made of the American people by a team of documentary photographers employed by the US government (These photographs are in the FARM SECURITY/OFFICE OF WAR INFORMATION COLLECTION. This collection is available on-line, through the Library of Congress? American Memory website). (2) The Historical NEW YORK TIMES and the Historical CHICAGO TRIBUNE, available as on-line data bases. (3) David M. Kennedy's Pulitzer Prize winning FREEDOM FROM FEAR, THE AMERICAN PEOPLE IN DEPRESSION AND WAR, 1929-1943. (4) Period novels and oral histories (e.g. Lorena Hickock's ONE THIRD OF THE NATION). Students will learn to choose and use excerpts from this array of images and texts to build narrative sequences of words and pictures that like movies with soundtracks tell true stories about this country and our shared pasts. Students will be expected to create sequences of words and images that from week to week will be the work product of this course. This course is designed for artists who are intellectuals, and intellectuals who are artists. Prerequisite: Secondary school Advanced Placement in American History, and/or American Literature courses OR: College courses in American history and/or American Literature. This course DOES NOT satisfy Division I distribution requirements.

MW 09:00AM-10:20AM

FPH 102

HACU-0265-1

**PR**

### **Tonal Music Theory II**

Martin Ehrlich;

This class will continue the work done in Tonal Theory I. We will be studying part writing and voice leading, as well as continuing the process of understanding and using basic chromatic harmony. Within this study, we will begin to look at large scale forms and structures. Some composition assignments will be included along the way as we assimilate new theoretical knowledge. Topics and repertoire for study are drawn from European classical traditions as well as jazz, popular, and non-western musics. We will continue to use "Theory for Today's Musician" by Ralph Turek as a basic text. Each student will also do a research paper, encompassing an analysis of a composition of an artist of their choice, and an historical and cultural overview of the composer's work. Prerequisite: Tonal Theory One or equivalent.

MW 01:00PM-02:20PM

MDB RECITAL

HACU-0269-1 **DR**

### **Black Radicalism in the U.S. and Beyond, 1960's and 1970s**

Christopher Tinson;

Students in this course will engage in the study of the transition from Civil Rights liberalism to Black Power radicalism in the 1960s and 1970s. We will explore the history, ideas, voices and strategies African Americans employed

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

in the struggle to secure rights and demand respect in the United States. While this course is centered on the struggles waged by Black people in the U.S., students will also grapple with the international events that influenced the radical politics of the period. This course will shape students' understanding of the Black Power vision of social justice and gauge its impact on the present day from the emergence of Black Studies departments to Hip-Hop culture. This course satisfies Division I distribution requirements. Learning goals: REA, MCP, PRJ, PRS, WRI

MW 10:30AM-11:50AM

FPH 107

HACU-0270-1

### **Eastern European Jewish Music Performance Traditions**

Hankus Netsky;

This course provides an introduction to the various styles and genres of Jewish music that flourished in Eastern Europe and America, including klezmer (Jewish folk instrumental), Hassidic, Yiddish folksong, cantorial, Yiddish theatre, Yiddish art song, and the music of the recent Yiddish and klezmer revival. Students are expected to participate in individual and group performance projects and to write a research paper or equivalent essay on some aspect of the topic. The course will also include selected reading assignments and will culminate in a concert presentation. No prior musical experience is necessary, but the ability to sing and/or play an instrument is desirable.

M 06:30PM-09:03PM

MDB RECITAL

HACU-0272-1

**PR**

### **Gorgon's Reflection: Words and Images of Terror**

Polina Barskova; Kara Lynch

This seminar will look at terror and the proliferation of state violence in daily life. Combining texts, images, films, and secondary readings, we will look specifically at the work of Russian and American artists to create a dynamic dialog across cultures and politics. Drawing from a rich tradition of literature and artistic practice, we will look at particular events and the artists and writers who have responded in their time. Units will include: Tolstoy and the Crimean War, Russian Terrorism as interpreted by Dostoevsky, Bely, and Shklovsky; the UC Berkeley mapping visual project, and the siege of Leningrad in art, poetry and diaries; 9/11; New Orleans; and U.S. detention centers such as Guantanamo Bay. In 'regarding the pain of others' we will deal with questions of power, privilege, position, and spectatorship. Students will respond to material regularly through written papers and visual projects. There will be one collaborative project and one final research project. This course will include a weekly screening/lab time. Prerequisites: Intro to media production or equivalent, intro to media/cultural studies and coursework in the humanities. Instructor permission required.

W 02:30PM-05:20PM

FPH 107

W 07:00PM-09:00PM

FPH 107

HACU-0273-1

**PR**

### **Atrocity and War in the Graphic Novel**

Michele Hardesty;

Why has the graphic novel (or, more accurately, the graphic memoir or "comix journalism") become such a prominent international medium for narratives of atrocity and war? Is there something about the medium of the graphic novel that befits such subject matter, and such international reach? This course will address these questions by looking closely at recent graphic novels from several sites around the world. We will pay attention to formal techniques, narrative structures, and the production and reception contexts for these graphic texts. Possible course texts include Keiji Nakazawa's Barefoot Gen: A Cartoon Story of Hiroshima, Art Spiegelman's Maus, Joe Sacco's Palestine and/or Safe Area Goradze, and Marjane Satrapi's Persepolis. This course is best suited for students who are confident in their ability to critically read and write about literary texts. Prerequisite: A course in literature, media studies, cultural studies, or visual art.

TTH 10:30AM-11:50AM

FPH 106

HACU-0274-1

### **History and Memory in Contemporary American Fiction**

Joseph Skerrett;

In the face of the uncertainties and mendacities of post-modern life, the struggle for integrity often draws writers to cultural traditions that can be constructed or reconstructed on human rather than institutional terms. In the resulting

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;

IP= Instructor Permission required



## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

works of art, mergers of identity and history are often achieved through the use of myth, storytelling rituals, and varieties of memory (personal, mythic, cultural, "racial") that refute, resist or complement the official or institutional ?master narratives. After considering some ideas about memory, we will examine works that reflect its use in literature, from Proustian subjective memory to collective memory and cultural politics. Probable reading (subject to change): Ernest Gaines, *The Autobiography of Miss Jane Pittman*, Joy Kogawa, *Obasan*, Toni Morrison, *Song of Solomon*, Lee Smith, *Oral History*, Edmund White, *Nocturnes for the King of Naples*, Cynthia Ozick, *The Shawl*, James Welch, *Fools Crow*, Singh, Skerrett & Hogan, eds., *Memory and Cultural Politics*, essays and excerpts from other critical writings. Books will be ordered at Amherst Books.

MW 02:30PM-03:50PM

FPH 108

HACU-0276-1

**PR**

### **Ethics, Aesthetics, Politics, and the Concept of Address**

Monique Roelofs;

Philosophers and critical theorists such as Frantz Fanon, Louis Althusser, Michel Foucault, Judith Butler, Maria Lugones, and Barbara Johnson reveal that subjectivity, embodiment, and social difference emerge in the context of relationships of address to and from others. Cultural critics place address at the center of aesthetic, ethical, and political dimensions of artworks and other cultural productions. This course examines the concept of address through a philosophical lens. How do embodied, socially positioned subjects emerge in virtue of the ways they are addressed? What is meant by this idea and how can we understand its ethical and political implications? What follows for the notions of representation and reading? What connections can we recognize between address and desire, experience, power, difference, the public, aesthetic form, perception, materiality, and the senses? These questions will form our point of entry into central texts in twentieth- and twenty-first century philosophy and cultural criticism. Prerequisite: Two courses in Philosophy, Literature, Postcolonial Theory, or the Arts.

W 09:00AM-11:50AM

FPH WLH

HACU-0281-1

**PR**

### **Theories of Religion**

Alan Hodder; Bong Joo

What is ?religion?? Why are human beings religious? Is religion primarily a matter of individual experience and belief? Or is it essentially a social phenomenon? Is religion some sort of evolutionary throwback, or is it crucial for our individual and collective wellbeing? These are just some of the questions this seminar is designed to address. To assist us, we will consider a broad range of theories that have been particularly influential in the Modern West. These theories will be drawn from such disparate disciplines as history, philosophy, anthropology, sociology, psychology, and biology. Possible theorists include Feuerbach, Marx, Tylor, James, Durkheim, Freud, Jung, Levi-Strauss, Geertz, Otto, Eliade, W. C. Smith, Derrida, Boyer, and Asad. Our purpose throughout will be to arrive at a critical understanding of each of these viewpoints in order better to understand the pervasive role of religion in human life. Prerequisite: one class in religion or philosophy.

W 02:30PM-05:20PM

FPH WLH

HACU/SS-0283-1

### **Signs of the Unrepresentable**

John Drabinski;

In the broadest terms, this course is concerned with the intersection of theories of signification with an ethics of representation. In particular, this course examines the plausibility of the concept of "the unrepresentable" and the ethical questions it might raise. The idea of the unrepresentable takes on particular urgency when intellectuals and artists begin coming to terms with the astonishing and often genocidal violence of the long twentieth century. Is it possible to put catastrophic violence into language and image, or does that effort in fact repeat one and the same violence? Is "representation of the unrepresentable" a contradiction or an imperative? To investigate these questions and many companion issues, we will read theoretical works by Barthes, Blanchot, Derrida, and Levinas alongside poetry by Celan, Sachs, Glissant and others. At the center of our conversations will be a viewing and close reading of Claude Lanzmann's exercise in the unrepresentable - the tour-de-force documentary film *Shoah*. From these readings, viewings, and conversations, we will come to terms with the ethical question lying at the heart of any work of representation: what does it mean to speak for another? And how is that speaking ever responsible?

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

MW 10:30AM-11:50AM

FPH 103

HACU-0284-1

**IP**

### **Intermediate Painting and Drawing**

Judith Mann;

A course designed for filed concentrators who have completed Intro to Painting and Drawing I and two art history courses at the college level. Through directed projects we will develop ideas about scale, invention, and observed subjects. Readings and critique will play a large roll in the course, as will weekly out of class assignments. This course is required for arts concentrators wishing to do advanced work in painting. A lab fee will be required. Prerequisite: Intro to Drawing and Intro to Painting. Instructor permission required.

TTH 12:30PM-03:20PM

ARB STUDIO 1

HACU/IA-0285-1

### **Laban Movement Analysis**

Rebecca Nordstrom;

Laban Movement Analysis is a system for describing, measuring and classifying human movement. Through study and physical exploration of the basic effort, shape, body, and space concepts, students will examine their own movement patterns and preferences (with the potential for expanding personal repertoire), and develop skill in observation and analysis of the movement of others. The course is open to students from varied disciplines and there will be opportunity for exploration and application of LMA concepts and principles to individual movement education, movement therapy, and nonverbal communication. Concert tickets will be between \$15-\$30.

MW 04:00PM-06:00PM

MDB MAIN

HACU-0286-1

### **Faulkner and Morrison: Fictions of Identity, Family, and History**

L. Brown Kennedy; Jeannette Lee

Our purpose in this class will not be narrowly comparative but rather to read intensively and extensively in each of these master practitioners of the modern novel, thinking particularly about how they each frame issues of personal identity, think about family, history and memory, and confront the American twentieth century dilemma of 'the color line'.

TTH 02:00PM-03:20PM

EDH 2

HACU-0287-1

### **Chaos and Catharsis: War and Theater in Ancient Athens**

Robert Meagher;

The century in which Greek drama was developed?twenty-five centuries ago?was for Athens a century of war so like our own that General George C. Marshall, as Secretary of State, once said "I doubt seriously whether a man (sic) can think with full wisdom and with deep convictions regarding certain of the basic international issues today who has not at least reviewed in his mind the period of the Peloponnesian War and the Fall of Athens." The same may be said of a less international issue: not how and where best to wage war, but how and where best to recover from it. For the ancient Athenians, the answer lay in the theater. Jonathan Shay, author of *Achilles in Vietnam*, puts it quite simply when he argues that "Athenian theater was created and performed by combat veterans for an audience of combat veterans; they did this to enable returning soldiers to function together in a 'democratic' polity." The core texts of this class will be the Peloponnesian War of Thucydides and the anti-war dramas of Euripides and Aristophanes.

MW 10:30AM-11:50AM

FPH 101

HACU-0288-1

**PR**

### **Advanced Drawing**

James Phillips;

This course will present various projects designed to expand and enrich students' art making practice. Certain guided studio assignments will ask students to engage with the fundamentals of drawing with great rigor. Other units will explore topics such as the tension between representational and non-objective art, drawing from invention, and various

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;

IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

approaches to rendering pictorial space. In addition to intensive studio sessions, students will make a presentation that traces the primary themes of his or her independent work through an art historic lineage. Student presentations and supplemental readings will be incorporated into critiques and class discussion. This class is offered to upper level DIV II's and III's who are engaged in their own independent work. A lab fee of \$40 will be required.

W 01:00PM-04:50PM

ARB STUDIO 2

HACU-0290-1

PR

### **Computer Music I**

Daniel Warner;

This studio course will also survey the history, theory, and practice of electro-acoustic music. Students will receive a broad introduction to the musical, technical, theoretical, and computational issues of electro-acoustic music which is broadly construed to include the Classical avant-garde, electronica, DJ culture, ambient music, etc. Digital recording, editing, and mixing will be covered using the PEAK, LIVE, and ProTools programs. Students will also work with MIDI-controlled digital synthesizers and sampling using the programs ProTools and MAX, and create sounds from scratch using MSP and ABSYNTH. Other topics to be covered include basic acoustics, synthesis techniques, and algorithmic composition. Students will be expected to complete three composition projects during the course of the semester. Formal knowledge of music is helpful, but not required. Pre-requisite: Completion of all Division I course requirements.

TH 12:30PM-03:20PM

LIB B3

HACU-0294-1

PR

### **Arts Concentrators Division II Workshop:Picturing Global Media**

Daniel Schrade;

In this course, students will first have to topically browse different media sources (internet and print media). Emphasizing composition and content, found pictures will then be transformed into artworks. Students will be required to develop concept based studio work and to discuss the importance of art in the 21st century. Through critiques, readings, and discussions, students will be guided to an understanding of the connections between idea, media, technique, scale, process, and content in their individual work. Films, and on-site visits supplement studio practice. Prerequisite: This course is open to students with a filed Division II contract in any visual or interdisciplinary artistic field.

W 01:00PM-04:50PM

ARB STUDIO 1

W 06:00PM-08:00PM

ARB STUDIO 1

HACU-0298-1

IP

### **Architectural Theory: Structure, Culture, Text**

Karen Koehler;

This interdisciplinary course is a focused examination of architectural theories, ranging from the canonical writings of Vitruvius and Alberti to the ideas of contemporary architects like Koolhaas, Lebeskind, and Diller & Scofidio, with an emphasis on twentieth-century architects (Le Corbusier, Gropius, Venturi, Tschumi, etc.) and the spatial philosophies of critical theorists (Benjamin, Heidigger, Bachelard, etc.) Concepts of space and experience will be discussed as well as the social, cultural, economic and political issues that are raised in writing about and for the built environment. Students will be responsible for rigorous weekly readings of treatises, essays, and books, as well as the visual analysis of plans, pictures and structures. Each student will develop a substantial research project that reflects an awareness of art historical methodologies, as well as keep a journal of reading and looking responses. Permission of instructor.

TH 12:30PM-03:20PM

EDH 1

HACU-0299-1

IP

### **Division II Independent Projects Seminar in Film, Video, Photography, and Installation**

William Brand;

This course will provide an opportunity for Division II students in film/video, photography and related media that wish to pursue their own work, creating at least one completed new project for inclusion in the Division II portfolio. Each student will be required to present his/her work to the group several times during the semester. The members of the workshop will provide critical, technical and crew support for one another. Team projects are supported as long as each participant has a distinct and responsible role in the making of that work. Technical workshops will be offered where

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;

IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

necessary. However, prior to joining the workshop, students must have some level of mastery over his/her medium as well as course evaluations in prerequisite areas. We will unpack the conceptual process of creating and realizing new works. Readings, screenings and museum/gallery visits, which address the specific problems faced by class members in developing the works-in-progress, will contribute to the overall experience of the workshop. All of these activities including active verbal contributions to all sessions are required of each student under the guiding principle that tracking each other's intellectual and creative process will help each person develop their respective project. A lab fee of \$50 covers the use of Hampshire's equipment plus film/video rentals. This course provides a structured context in which to do independent work at the Division II-level. Prerequisites: evaluations from at least two courses in a related discipline. NOTE: Enrolled or top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster. Instructor Permission Required.

T 12:30PM-03:20PM

PFB CLASS

~~HACU-0302-4~~ (CANCELLED) PR

### **~~Advanced Shakespeare Seminar~~**

L. Brown Kennedy;

This advanced seminar meets for three hours weekly to read, in conjunction with selected theoretical and historical material, the texts of eleven plays by Shakespeare. The final selection of plays will be made by the seminar but will include plays from all genres (history, comedy, tragedy, romance.) Questions to be explored include: issues of language, self and identity; the question of rule and authority; the representation of gender in the drama and the social ideology of the period; the staging of power and social position; the relation of actor and audience. Students will be expected: to give opening presentations for seminar sessions; to write frequent, brief position papers; and to submit a final portfolio of developed critical writing, including a longer comparative, research- based paper. Prerequisite: Division II and III students only.

M 02:30PM-05:20PM

EDH 2

HACU-0304-1

IP

### **Advanced Painting: Capturing The Trivial**

Daniel Schrade;

In this course students will develop strategies to formulate their own artistic concepts of painting. The goal of this course is to create, reflect and present one's work in relation to contemporary popular art from Central-America, South/West-Africa and Europe. Students will be required to create 3 large-scale paintings or installations (min. 70? x 50?), and to learn and discuss the importance of art in the 21st century. Classes will consist of in class studio work, individual and group critiques, as well as discussions and tutorials when necessary. Additional class time will be spent discussing your thoughts and responses to readings, to your experiences, other classes, and your thoughts regarding your projects. Instructor Permission required.

M 01:00PM-04:05PM

ARB STUDIO 1

HACU-0307-1

IP

### **Think. See. Do--Concentrations in Studio Architecture**

Thomas Long;

Open to second year Division II and Division III students and Five College seniors, completing or anticipating thesis studio projects in architecture and design, this course will enable students to develop their projects in an individual and collaborative studio setting. Students will work to further develop their individual projects while learning new design and representational skills to both gain additional insights and hone additional tools for their particular exploration. This course will be marked by an intense reading and discussion period, followed by both writing and design production on topics both culled from our readings and individual student projects. The fundamental thinking for this course is that the power of the art of architecture lies not in the complexity of the object, but in the complexity of the subject. Students must have an individual project in mind or in progress at the start of the term. For non-Hampshire students, students should have an established work methodology and taken several studios in architectural design, and intend on using this course to complete a compressed thesis project. Instructor Permission Required.

TTH 09:00AM-11:50AM

EDH 3

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

HACU-0325-1

### **Twentieth-Century American Dance: Sixties Vanguard to Nineties Hip Hop**

Constance Hill;

This survey of twentieth century American dance moves from the sixties-- a decade of revolt and redefinition in American modern dance that provoked new ideas about dance, the dancer's body and a radically changed dance aesthetic-- to the radical postmodernism of the nineties when the body continued to be the site for debates about the nature of gender, ethnicity and sexuality. We will investigate how the political and social environment of the sixties, particularly the Black Power Movement and the Women's Movement, informed the work of succeeding generations of dance artists and yielded new theories about the relationship between cultural forms and the construction of identities. We will question how the effervescent experiments and anarchic expressions of the sixties continued to be embodied in the works of contemporary American dance artists; and how works by contemporary American dance artists can collectively be seen as embodied forms of protest expression, as 'activist' works that have continued to challenge and negotiate the social positions and contradictory identities of everyday life.

MW 01:00PM-02:20PM

FPH 107

HACU-0327-1

**IP**

### **Gender, Race, and Sexuality in the Digital Age**

Susana Loza;

This seminar will explore the interface of technology with gender and race, how the concepts of gender, race, and sexuality are embodied in technologies, and conversely, how technologies shape our notions of gender, race, and sexuality. It will examine how contemporary products -- such as film, video games, science fiction, plastic surgery, blogs, and biotechnologies -- reflect and mediate long-standing but ever-shifting anxieties about race, gender, and sexuality. The course will consider the following questions: How do cybertechnologies enter into our personal, social, and work lives? Do these technologies offer new perspectives on cultural difference? How does cyberspace reinscribe or rewrite gender, racial, and sexual dichotomies? Does it open up room for alternative identities, cultures, and communities? Does it offer the possibility of transcending the sociocultural limits of the body? Finally, what are the political implications of these digital technologies? This course is reading-, writing-, and theory-intensive. Instructor Permission Required.

T 12:30PM-03:20PM

EDH 1

HACU-0335-1

**PR**

### **Mass Culture Seminar**

Lise Sanders;

This course is designed as a seminar in mass culture & media/cultural studies, and is appropriate for advanced Division II and Division III students. Topics to be addressed include historical efforts to theorize mass culture, the relationship between the mass and the popular, and questions of value, ideology, cultural production, representation and consumption. Readings will be drawn from the work of Adorno & Horkheimer, Benjamin, Kracauer, Macdonald, Althusser, de Certeau, and Hall, as well as recent critical writings in media and cultural studies. The course will be structured as a workshop for students to develop and revise portions of Division III projects or independent work to be included in the Division II portfolio, and will incorporate peer review sessions and oral presentations. At least one previous course in media or cultural studies is strongly recommended.

W 09:00AM-11:50AM

ASH 112

HACU-0399-1

**IP**

### **Film/Photography/Video Studies Seminar**

Abraham Ravett; Robert Seydel

This course is open to film, photography and video concentrators in Division III and others by consent of the instructor. The class will attempt to integrate the procedural and formal concentration requirements of the College with the creative work produced by each student. It will offer a forum for meaningful criticism, exchange, and exposure to each other. In addition, various specific kinds of group experience will be offered, including lectures and critiques by guest artists and professionals and workshops in advanced techniques. The course will include discussions of post- graduate

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;

IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

options and survival skills including tips on fundraising, exhibition and distribution, and graduate school applications. There will be a \$50 lab fee. Enrollment is limited to Division III concentrators; contracts must have been filed prior to enrollment. All others must have permission of the instructor. NOTE: Enrolled or top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

W 01:00PM-05:00PM

PFB CLASS

HACU-1IND-1 **DR**

### **Independent Study**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

HACU-2IND-1

### **Independent Study**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

HACU-3IND-1

### **Independent Study**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

-



**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

**INTERDISCIPLINARY ARTS (IA)**

IA/LS-0101-1     **DR**

**Elementary Spanish**

Maya Krinsky;

This course is designed for students with no background in Spanish. This class is taught almost entirely in Spanish. Students are introduced to basic grammatical structures (including past, present, and future tenses) and by the end of the semester are able to communicate in verbal and written forms about personal information, daily activities, future plans, and past experiences. This is an oral- based course that focuses on fluency, with attendance and classroom participation counting for 50 percent of the requirement for credit. Topics of study are based on assignments from the course textbook, Plazas, current and global events, and the students' experiences. The class meets 5 hours per week and is limited to 15 students. PRJ, MCP, PRS

MW 04:00PM-06:30PM

FPH 108

IA/LS-0102-1     **DR**

**Elementary Spanish II**

Daniel Cuenca;

This course is the second semester of first-year Spanish and students enrolled in this course should have taken LS 101 or an equivalent. This class and all subsequent LS courses are taught entirely in Spanish. Attention is given to building accuracy with grammatical structures introduced in LS 101. More sophisticated grammar structures, such as the imperative and subjunctive moods are introduced. All four skill areas (speaking, listening, reading, and writing) are practiced through activities that are based on real-life situations, the course textbook, Plazas, and the students' experiences. This is an oral-based class: Classroom attendance and participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students. PRJ, MCP, PRS

MW 01:00PM-03:30PM

FPH 102

IA/HACU/WP-0103-1     **DR**

**Introduction to Writing**

Deborah Gorlin;

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument; we'll also try to appreciate the artistry in our finest personal essays, short fiction, and poetry. Students will complete a series of critical essays in the humanities, social sciences, and natural sciences, respectively, and follow with a personal essay, a brief memoir, and a piece of short fiction or poetry. Students will have an opportunity to submit their work for peer review and discussion. Frequent, enthusiastic revision is an expectation. EXP, MCP, PRS, REA, WRI

TTH 10:30AM-11:50AM

EDH 5

IA/HACU-0105-1     **DR**

**Intensive Introductory Russian**

Judith Wobst;

This course is designed for students with no background in Russian, who would like to jump-start their studies. Students are introduced to the basic grammatical structures, and by the end of the semester are able to communicate in verbal and written forms about personal information, daily activities, future plans, and past experiences. Attendance and classroom participation are vital, due to the intense nature of the course, and will count for 50 percent of the requirement for credit. Topics of study are based on assignments from the course textbook, Live from Russia, and the students' experiences. Successful completion of the course prepares students to enter Intermediate Russian. EXP, PRS, MCP

MW 06:00PM-08:30PM

FPH 105

TH 06:00PM-08:00PM

FPH 105

F 10:30AM-11:50AM

FPH 105

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

IA/LS-0112-1 **DR** **PR**

### **Elementary Chinese II**

Chen Zhu;

Elementary Chinese II: This course covers the second semester of beginning Chinese (LS/IA 111). It will be taught by Chen Zhu, a visiting professor of Chinese from the Hampshire College China Exchange program and supervised by K. Johnson. The course will continue to use the Integrated Chinese textbook series and will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 2; Integrated Chinese Workbook Level 1, Part 2; Integrated Chinese Character Workbook, Level 1, Part 2. The class will meet three times a week (Monday, Wednesday 5:00-5:50, Friday 3:30-4:20) for one hour each session; there are also two one-hour drill sessions per week (Tuesday and Thursday 5:00-5:50) for a total of five class periods per week. Students who complete this class will be able to continue studying Chinese at the intermediate level at any of the other Five Colleges. Prerequisite for this class is one semester of college level Chinese or the equivalent. PRJ, MCP, PRS.

MTWTH 05:00PM-05:50PM

FPH 103

F 03:30PM-04:20PM

FPH 103

IA-0114-1 **DR**

### **Where are the Dressing Rooms?**

Peter Kallok;

Designers, choreographers, and performers frequently face a traditional empty space or, as is often the case, face a nontraditional space and then question how to "fill" or design within it. What elements help create the functionality and appropriateness of a performance space? We will explore a variety of spaces, western, non-western, traditional, non-traditional, and the "performers" who use or have used them. We will then focus on design elements such as scenery, lighting and sound and examine the many ways these elements serve the text and/or vision of a performance piece within these spaces. EXP, PRJ, PRS.

TTH 12:30PM-01:50PM

EDH 19

IA/LS-0124-1 **DR** **PR**

### **American Sign Language II**

Ruth Moore;

This course furthers the development of receptive and expressive signing skills. The course introduces the more complex grammatical structure including signing space, body posture and facial expression. More information about the deaf community will be done through readings, videotapes and events. Prerequisite: successful completion of American Sign Language, Level 1 or equivalent proficiency. PRJ, MCP, PRS.

TTH 12:30PM-01:50PM

FPH 107

IA-0125-1 **DR**

### **Theatre of the Eye**

William Kramer;

In this course we will consider design for theatrical productions of "The Chairs" by Eugene Ionesco. This seminal work of the absurdist theatre will be approached in a variety of ways. While the major emphasis will be on sets and costumes, we will begin our process by looking at the cultural context of the script, the dramaturgical work that must inform design choices and the collaborative process that mediates the design responses. How does a designer begin the process with a script? How can playwright intentionality be discerned? How can design elements be manipulated to support the text? Students will be responsible for two designs during the course of the semester. The final design presentation may be a collaborative effort. Together, the two design responses will constitute the project aspect of the course. Additionally, students will do presentations in dramaturgical research. This course satisfies Division I distribution requirements. EXP, PRJ, REA.

TTH 02:00PM-03:20PM

EDH 4

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

IA-0128-1 **DR**

### **Fiction Workshop: First Person Narrative(s)**

Heather Madden;

In this workshop, students will study and experiment with techniques and vantage points (first person central, plural, peripheral, etc.) available within first-person narratives. Throughout the semester via weekly readings, imitation-based assignments and regular class discussions, students will consider how tone, setting, detail, character and story can be conveyed. In addition to weekly assignments, class members will submit at least two complete, revised drafts of stories; written responses to peer work; and two analytical papers that focus on the techniques employed within particular reading assignments. This class is an introductory fiction workshop. EXP, PRJ, PRS, REA, WRI

W 01:00PM-03:50PM

EDH 1

IA-0155-1 **DR**

### **Writing Fiction About Families**

Nathalie Arnold;

The tension between what families "should" and what they can "actually" be is a central feature in fiction about family; the mechanics of expectation, disappointment, comfort, love, fear, and multifarious experiences that can characterize "real" family life is part of what makes stories about family so compelling. Through close readings and the critique of contemporary feature films in which "the family" is central, as well as reflexive work in which students examine their own ideas about "family," we will write about some of the relationships and experiences that most intimately contribute to a person's identity and world-view. In addition to in-class exercises, including the construction of "real" and "fictional" kinship charts, students will produce 4 short pieces of fiction that examine familial situations from the perspectives of the different participants (for example, child, parent, grandparent, foster sibling). One of these will be revised and polished after small group workshops. EXP, PRJ, PRS, REA, WRI

TTH 12:30PM-01:50PM

EDH 4

IA-0157-1 **DR**

### **Teaching Art to Children**

Jana Silver;

This course will explore methods of teaching art to children in grades K-12. In this class, students will plan lessons, units of study and hands-on activities while learning theoretical and practical approaches relevant to the teaching of visual art. Working in groups and individually, students will apply creative and critical thinking to explore structured as well as experimental approaches to teaching art. Students will observe and participate in art teaching situations. EXP, MCP, PRJ, PRS, REA.

M 01:00PM-03:50PM

FPH 105

IA-0160-1 **DR**

### **Drawing Foundation**

Nathaniel Cohen;

This course provides initial preparation for work in the visual arts. Students develop their abilities to perceive and construct visual images incorporating light, form, color, space, and their own personal imagery. Projects address the two-dimensional picture plane from a range of observed and imagined sources. A broad variety of media will be employed in the exploration of the human figure, found and imagined objects, collage, and spaces in the natural and built environment. Visual presentations and individual and group critiques will provide students with a context of understanding and development in their work. Fees: \$30. EXP, PRJ, PRS

MW 09:30AM-11:50AM

ARB STUDIO 2

IA-0161-1 **DR**

### **Living For Tomorrow I: cultural contestations, gender politics and the AIDS epidemic**

Jill Lewis;

What critical and creative tools can we explore to develop sexual safety education that is vivid and engaging? What does it mean to question gender norms in different cultural contexts? How can we design initiatives that involve

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

young people actively in questioning gendered sexual behaviours that reproduce risk and damage and enable them to help stem the HIV/AIDS epidemic? In this course we will look at cultural texts - to open discussion of gender and how masculinity and femininity are culturally scripted. A particular emphasis will be on masculinity and sexual safety, and on ways gender research importantly questions the institution and behaviours of heterosexuality. The Living for Tomorrow course will take these questions into the context of the HIV/AIDS epidemic - relating the cultural scriptings of gender to this urgent contemporary political crisis the world faces. The course draws on instructor's experience of working to build gender-focused HIV prevention initiatives in various different cultures. The course will include participatory learning work and designing creative input for HIV prevention educational action that can stimulate critical literacy about the gender system among young people. It will lay groundwork for participating students to consider education implementation possibilities with young people. Please note this is a course primarily for Division I students. EXP, MCP, PRS, PRJ, REA, WRI.

MW 10:30AM-11:50AM

LIB KIVA

IA-0187-1 **DR**

### **Let's Talk: Designers & Directors in Collaboration**

William Kramer; Djola Branner

An introductory course which explores the collaboration between directors and designers. Primary concerns are interpreting the action of contemporary drama through visual as well as textual language, and developing a language for the critical analysis of contemporary theatre direction and design. Assignments include (at least) two written reports, one two-dimensional rendering or one three-dimensional design model, and staging or designing one scene from one contemporary play. This course will require a commitment to collaborative process, and a willingness to engage in experiential exercises. EXP, PRJ, PRS, REA, WRI

MW 02:30PM-03:50PM

EDH 4

IA/SS-0189-1 **DR**

### **African American Diasporas: Transnationalism and the International Politics of Race**

Amy Jordan; Robert Coles

In this course, we will trace the development of a diasporic sensibility among Black intellectuals as they tell the geopolitical story of the race. We will examine this sensibility in novels, essays, newspaper articles, slave narratives, travel writing and return narratives. Our discussions will attempt to historicize the creation and recreation of conceptions of diaspora including the most recent conversations about the African immigration and its impact on conceptions of the Black Diaspora. Texts include Pauline Hopkins *Of One Blood*, W.E.B. Dubois *Darkwater*, and Manthia Diawara *In Search of Africa*. MCP, PRS, REA, WRI

TTH 02:00PM-03:20PM

FPH 106

IA/LS-0201-1 **DR PR**

### **Intermediate Spanish I**

Kelsey Camire;

This course is the first semester of second-year Spanish. Students enrolled in this course should have taken LS 102 or its equivalent. This course is designed to reinforce grammatical structures introduced in first-year Spanish through activities that practice all four skills: speaking, listening, reading, and writing. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world as well as students' own experiences. Emphasis is placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students. This course satisfies Division I distribution requirements. PRJ, MCP, PRS.

TTH 12:30PM-03:20PM

FPH 102

IA/LS-0202-1 **DR PR**

### **Intermediate Spanish II**

Daniel Cuenca;

This course is the second semester of second-year Spanish. Students enrolled should have taken LS 201 or the equivalent. This course will solidify grammatical structures of Spanish through activities that practice all four skill

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

areas: speaking, listening, reading, and writing. Authentic materials that focus on the culture and literature of the Spanish-speaking world will be used. As in LS 201, focus will be placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students. This course satisfies Division I distribution requirements. PRJ, MCP, PRS

TTH 12:30PM-03:20PM

FPH 103

IA-0206-1 **DR**

### **Writing A Child's Voice for Theatre: Plays for Early Childhood**

Natalie Sowell; Ellen Donkin

This course is designed to explore the nuances of writing TYA (theatre for young audiences) plays for children ages 3-6. We will begin by researching early childhood development and dramatic play theories and practices in order to write plays respectful of this underserved and often underestimated audience. Several TYA plays for preschoolers including the work of the Paper Bag Players and Auran Harris, and several well known adaptations of children's books will be examined. As we explore each of these plays we will be looking at structure, content, and form, as well as use of rhythm, music, puppetry, movement/dance, and audience participation. Next we will adapt children's literature to play script format. Finally we will move into writing original work and crafting corresponding creative drama workshops to add depth to the theatre experience. Observation of and interaction with children at local schools and childcare centers will inform us and serve as inspiration for the creative process. This course satisfies Division I distribution requirements. EXP, MCP, PRJ, REA, WRI.

TTH 10:30AM-11:50AM

FPH 107

IA-0208-1 **DR**

### **Writing for the Mass Media**

Constance Kelly;

This course will introduce students to the techniques and practice of writing for the Internet, newspapers and magazines, television (news and documentary) and the radio (news). The format will be lecture, discussion, and workshop. This course satisfies Division I distribution requirements. EXP, PRS, WRI.

TTH 02:00PM-03:20PM

FPH 107

IA-0236-1 **DR** **IP**

### **Practice of Literary Journalism**

Michael Lesy;

Literary journalism encompasses a variety of genres, including portrait/biography, memoir, and investigation of the social landscape. At its best, literary journalism uses such dramatic devices as plot, characterization, and dialogue to extend and elaborate the who/what/where/when/and why of traditional journalism. By combining evocation with analysis, immersion with investigation, literary journalism tries to reproduce the complex surfaces and depths of the real world. Books to be read will include: (1) Kerrane and Yagoda's Art of Fact; (2) Blumenfeld's Revenge; (3) Malan's My Traitor's Heart; (4) Oliver Sack's Awakenings; (5) Wendy Doniger's The Implied Spider. Students will be asked to write as many as six, medium length nonfiction narratives. These narratives will require participant-observation of local scenes and interview/conversation with the people who inhabit them. Students will then be asked to extend these "short stories" into longer pieces that have casts of "characters" and plots. The very best of these longer pieces may be published in LIVING NOW, the online magazine. All fieldwork will demand initiative, patience, curiosity, and guts. The writing itself will have to be excellent. An ability to meet weekly deadlines as well as well-prepared class participation will be required. No excuses. This course satisfies Division I distribution requirements. EXP, MCP, PRJ, PRS, REA.

TTH 09:00AM-10:20AM

FPH 102

IA/LM-0240-1

### **Social Entrepreneurship: Starting Your Own Socially Responsible Enterprise**

Colin Twitchell;

This course will give participants an introduction to social entrepreneurship and be focused on enterprise creation. Through readings, case studies and other activities this course will start by exploring what social entrepreneurship is and the impact that it has on society. From this exploration we will go on to investigate how social enterprises are created and

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;

IP= Instructor Permission required

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

the types of organizational structures that constitute them. The latter part of the course will largely be devoted to the creation of a social enterprise concept plan and pitch for your enterprise. Participants in this course will be expected to actively research relevant social entrepreneurial material and share it with others in the course. Art and disability will be prominent perspectives through which the course will view social entrepreneurship. Students must have taken IA/LM 181 as a prerequisite or get instructor permission.

TTH 02:00PM-03:20PM LCD 113

IA-0241-1

### **Digital Art: Multimedia, Malleability and Interactivity**

John Slepian;

Proceeding from the premise that the ideas behind a successful artwork should be intimately related to its materials, this course will investigate three of the most significant characteristics of digital media. We will work with a wide variety of tools that allow for the creation and manipulation of various media, including bitmap and vector images, 2D animation, and sound. Students will create a series of conceptually based digital artworks, culminating in an interactive multimedia final project. Readings will include essays by diverse authors such as Richard Wagner, Walter Benjamin, Norbert Weiner and Nam June Paik.

MW 02:30PM-05:20PM ASH 126

IA-0244-1

### **Intermediate Sculpture**

Thomas Haxo;

In Intermediate Sculpture students will further develop concepts and processes that are applicable to work in sculpture and other three dimensional media. Fundamental principles that link materials and methods with meaning will be explored through projects in a wide range of materials including clay, wood, plaster, and steel. The human body, abstraction, installation, public art, and the relationship between sculpture and architecture are all possible areas of investigation. Group critiques will be used to elucidate the development of independent work in relation to historical and contemporary issues in sculpture. A lab fee will be determined by the instructor. Enrollment is limited to 16. Class will meet twice each week for two hours and twenty minutes

TTH 09:30AM-11:50AM ARB SCULPT

IA-0248-1

**DR**

**IP**

### **Take the Show on the Road**

Natalie Sowell;

What does it take to produce, book and tour a TYA (theatre for young audiences) production? The answers to this question will be explored while producing a TYA show (TBD) in association with the Eric Carle Museum. Hampshire Theatre Seedling Productions (the TYA branch of Hampshire Theatre) stages high-quality theatre for young audiences, which expands the imagination, challenges the intellect, and respects the diverse experiences of children. Students in this course will research touring practices (including marketing, booking, education components, and managing) of national and local TYA companies then serve as producers, actors, publicity directors, company managers, education directors, stage managers, build and run crew, and creative drama workshop leaders for Seedling Productions. Rehearsals, production meetings, creative drama workshop planning, as well as set, costume and props construction will be followed by performances at the Eric Carle Museum and several area schools. This course satisfies Division I distribution requirements. EXP, MCP, PRJ, PRS.

W 09:00AM-11:50AM EDH 104

F 09:00AM-11:50AM EDH 104

IA/SS-0253-1

### **Disturbing Desire: Proust, Woolf, Lacan**

Jill Lewis; Annie Rogers

In this course we will read writers who disturb experiences of memory, perception, the body and desire itself, rupturing a familiar, stable 'reality', and offering in its stead the elusive workings of the unconscious. The fiction of Proust and Woolf uniquely leaves a trace of this process of disturbance, a rich vein of language in which each maps and remaps

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required



## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

the shifting shoreline of consciousness and desire - processes that change engagement with the world. Their work interrogates the routines and habits that disallow ambivalence and fluidity. Each explores spaces from which change can emerge, as the closure of social conventions and habits of gender become productively disturbed and critically remapped. In Lacan's work, we will explore desire as founded in radical loss and lack, the chaining of signifiers in language as key to the way the unconscious reveals itself, and creativity as a particular response to desire. Students should anticipate a challenging reading process. After engaging with the texts and responding to the art of Proust and Woolf through discussion and short papers, each student will undertake a creative project of her or his own and write about their process of creativity.

TTH 09:00AM-10:20AM

FPH 108

IA-0254-1

DR PR

### **Intermediate Sculpture: Emphasis on the Figure**

Thomas Haxo;

This course will be an introduction to technical and perceptual skills in response to the human form. It will focus on the full figure allowing students to explore this challenging subject from multiple perspectives. Anatomy in relationship to sculptural design will be discussed. Historical and contemporary issues and approaches to the figure will be elucidated through slide presentations, critiques, and independent research. A \$75 lab fee will cover most materials, but students may be required to obtain additional materials from local sources. Prerequisites: Sculpture Foundation or Introduction to Drawing is mandatory. This course satisfies Division I distribution requirements. EXP, PRJ, PRS

TTH 01:00PM-03:20PM

ARB STUDIO 2

IA-0258-1

IP

### **Who's Telling This Story: Point of View For Fiction Writer**

Nathalie Arnold;

Understanding the limits, possibilities, and the complexity of point of view is an essential step towards producing sound fiction. This reading and workshop course will introduce members to the capacities, drawbacks, and attractions of various kinds of literary point of view. Through focused writing exercises, intensive reading of contemporary U.S. and international fiction told in different modes of point of view, members will acquire a facility for discussing the construction of fictional work as well as practical experience in actively deploying specific points of view. Most importantly, members will refine their ability to read as writers, mining published work for technical insights and guidance. Students will produce one long piece of fiction (10-20 p) for peer critique and submit a revision as well as a critical essay about point of view at the end of the semester.

W 06:30PM-09:20PM

EDH 4

IA/LM-0259-1 DR

### **Electronics and Assistive Technology**

Stephen Banzaert;

This course will familiarize the student with some of the basic techniques of electronic design and fabrication by exploring how those techniques can be used to create assistive devices. The course will focus on developing these techniques by working on a number of projects inspired by outside partner groups and individuals. Students are encouraged to build on pre-existing devices as well as design solutions from scratch. This will be a project-based course; the majority of class time will be spent experimenting and building. Prior experience with electronics is not required, but the student should be comfortable using basic hand tools. Each student will be supplied with a course kit which will include all the necessary tools as well as a variety of common and useful electrical components. This course satisfies Division I distribution requirements. There is a lab fee of \$90. EXP, PRJ, PRS.

TH 12:30PM-03:50PM

LCD SHOP

IA/LM/CS-0261-1

### **Animals, Robots, and Applied Design**

Donna Cohn; Sarah Partan

This is a hands-on course in which students will create mechanical animal models based on their observations of live animal behaviors. Mechanical models of animals are used in both art and science. Students will learn animal

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;

IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

observation techniques, design and fabrication skills, basic electronics and simple programming. This is a class for students with skills or interests in any of the following: electronics, robotics, animal behavior, programming, metal, wood or plastics fabrication. This will be a highly collaborative setting in which students will be responsible for sharing their own specialized skills. Students can expect introductory assignments to learn basic skills, followed by a term project. We will also examine work being done by scientists and artists who combine the study of animals with robotics and mechanical design. There is a \$60 lab fee.

TTH 12:30PM-01:50PM

LCD 113

IA/HACU/SS-0264-1

PR

### **The Past Recaptured: Photographs, Facts and Fictions, 1935-1943**

Michael Lesy;

This course will study the United States, 1935-1943, using an array of primary and secondary visual and written sources. These sources will include: (1) One hundred and forty-five thousand black and white images made of the American people by a team of documentary photographers employed by the US government (These photographs are in the FARM SECURITY/OFFICE OF WAR INFORMATION COLLECTION. This collection is available on-line, through the Library of Congress? American Memory website). (2) The Historical NEW YORK TIMES and the Historical CHICAGO TRIBUNE, available as on-line data bases. (3) David M. Kennedy?s Pulitzer Prize winning FREEDOM FROM FEAR, THE AMERICAN PEOPLE IN DEPRESSION AND WAR, 1929-1943. (4) Period novels and oral histories (e.g. Lorena Hickock?s ONE THIRD OF THE NATION). Students will learn to choose and use excerpts from this array of images and texts to build narrative sequences of words and pictures that like movies with soundtracks tell true stories about this country and our shared pasts. Students will be expected to create sequences of words and images that from week to week will be the work product of this course. This course is designed for artists who are intellectuals, and intellectuals who are artists. Prerequisite: Secondary school Advanced Placement in American History, and/or American Literature courses OR: College courses in American history and/or American Literature. This course DOES NOT satisfy Division I distribution requirements.

MW 09:00AM-10:20AM

FPH 102

IA-0266-1

DR

### **Re-examining Classic Drama**

Talya Kingston;

What do we mean when we refer to a play as a "classic"? This course will offer students the opportunity to take a close look at the plays of Ancient Greece, in order to examine their current relevance in the world repertoire. Taking inspiration from contemporary theatre artists such as Charles Mee, students will be challenged use their imaginations when interacting with the classics. REA, WRI. This course satisfies Division I distribution requirements.

TTH 09:00AM-10:20AM

EDH 1

IA-0268-1

DR

PR

### **Making A Scene**

Djola Branner;

A studio course which applies introductory principles of acting to contemporary American scenes. Primary concerns are identifying and playing clear objectives, developing character through behavior, and developing a language for the critical analysis of contemporary drama. Assignments include performing three contemporary American scenes, presenting two life studies, completing three written character analyses, and writing one theatre review. Due to the highly collaborative and experiential nature of this studio course, attendance and punctuality are essential: two absences, but no late arrivals will be permitted. PREREQUISITE: Opening the Instrument (or another college level introductory acting class). This course satisfies Division I distribution requirements. EXP, PRJ, PRS, REA, WRI

TTH 09:00AM-11:50AM

EDH 19

TTH 09:00AM-11:50AM

EDH 104

IA-0275-1

### **Documentary Drama**

Talya Kingston;

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

This course will explore the creation and ethics of documentary drama. Concentrating on contemporary American repertory, students will read and analyze the works of Peter Weiss, Anna Deavere Smith, Eve Ensler and The Tectonic Theater Project amongst others. Students will also have the opportunity to research, edit and perform oral histories and historical documents, learning first hand the responsibilities of representing a "real" story on stage.

MW 10:30AM-11:50AM

EDH 2

IA-0282-1

DR

### **Business Practices for the Artist**

Mona Berman;

Business Practices for the Artist is designed to help art students develop and manage their careers and prepare for the realities of life as an artist. Students will evaluate and develop a portfolio and learn to effectively and efficiently manage information, resources, and inventory. The emphasis on visual and written presentation techniques will prepare students to enter exhibitions and competitions, apply for fellowships and grants, and identify, win, and manage public art projects. Discussions will include strategies for contacting and maintaining relationships with art dealers, galleries, curators, and collectors. General business practices and relevant legal issues will be discussed in the context of sales agreements, exclusivity, insurance, resumes, letter writing, artists' statements, pricing, and copyright law. EXP, PRS, PRJ, WRI. This course satisfies Division I distribution requirements.

F 11:00AM-01:50PM

FPH 107

IA/HACU-0285-1

### **Laban Movement Analysis**

Rebecca Nordstrom;

Laban Movement Analysis is a system for describing, measuring and classifying human movement. Through study and physical exploration of the basic effort, shape, body, and space concepts, students will examine their own movement patterns and preferences (with the potential for expanding personal repertoire), and develop skill in observation and analysis of the movement of others. The course is open to students from varied disciplines and there will be opportunity for exploration and application of LMA concepts and principles to individual movement education, movement therapy, and nonverbal communication. . Students should expect to pay between \$15-\$30 for concert tickets.

MW 04:00PM-06:00PM

MDB MAIN

IA/LM-0288-1

### **Appropriate Technology in the World II**

Donna Cohn;

This course, which is a continuation of IA/LM 237, Appropriate Technology in the World, will look at the issues involved with design and fabrication in situations where there are limited resources. Students will engage in the hands-on study and design of technologies considered appropriate for less developed and small-scale local economies. Topics will include water quality, human powered cargo transportation, energy production, food storage and preparation, and wheelchair technologies. We will consider factors that make for successful adoption and widespread use of appropriate technologies. There is a \$60 lab fee.

MW 10:30AM-11:50AM

LCD 113

IA-0308-1

DR

PR

### **Advanced Sculpture**

Gregory Kline;

This course will prepare students for independent work in sculpture at the Division III level. Students will develop a cohesive and personal body of work through a series of assignments and independent projects. A broad range of ideas, methods, materials and historical paradigms will be introduced. Frequent critiques will provide students with the opportunity to receive feedback on their own development and respond to the work of their peers. At least one college level sculpture course is a minimum prerequisite. A twentieth century art history class is highly recommended. Enrollment is limited to 16. Class will meet twice each week for two hours and twenty minutes. Lab fee to be determined by instructor.

TTH 01:00PM-03:20PM

ARB SCULPT

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

IA/LS-0312-1

**PR**

### **Third Year Chinese II**

Chen Zhu;

This course will be taught by Chen Zhu, a visiting professor of Chinese from the Hampshire College China Exchange program, and supervised by K. Johnson. Students entering this class will be expected to have completed Integrated Chinese Level 2 or its equivalent (approximately two and a half years of college level Chinese). After a brief period of review of Level 2, the main text for the semester will be All Things Considered: An Advanced Reader of Modern Chinese. Emphasis will be placed equally on speaking, reading, and writing. The class will meet three times a week (Monday, Wednesday from 4:00-4:50 and Friday 4:30-5:20); there will also be a one-hour discussion session per week to be scheduled the first week of class to suit students' schedules. Class is limited to 8 students. Pre-requisite: completion of Integrated Chinese Level 2 or equivalent. For any questions contact Kay Johnson (kjohnson@hampshire.edu) or Chen Zhu (czLS@hampshire.edu) via email.

M 04:00PM-04:50PM

ASH 111

W 04:00PM-04:50PM

FPH 104

IA-0399-1

**IP**

### **Advanced Seminar in Writing**

Lynne Hanley; Paul Jenkins

This course is a workshop for students doing independent projects in writing poetry, fiction, and literary non-fiction. Participants are expected to present work in progress, to read and write critiques of their classmates' work, and to participate in class discussions. Both students and the instructors will assign readings for the class as a whole, and students should expect to read a wide range of published work in a number of different genres. This course is open to Division III IA (Interdisciplinary Arts) concentrators in creative writing.

T 12:30PM-03:20PM

LIB KIVA

IA-1IND-1

**DR**

### **Independent Study**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

IA-2IND-1

### **Independent Study**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

IA-3IND-1

### **Independent Study**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

-

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

### LEMELSON PROGRAM (LM)

LM-0143-1      **CCR**

#### **Women's Fabrication Skills**

Patricia Bennett;

This co-curricular course provides a hands-on introduction to the basic tools, equipment, machinery and resources available through the Lemelson Center. Students will work on a variety of projects, gaining experience with as many different skills as time allows. In addition, we will cover basic elements of design and project planning, and allow time for students to get feedback on their own ideas for personal projects. Upon completion of the course, participants will have start-to-finish experience with several projects, a working knowledge of what's available in the shop, and the skills needed to go forward with your own ideas. There is a \$60 lab fee.

M 07:00PM-09:30PM

LCD SHOP

LM/IA-0240-1

**IP**

#### **Social Entrepreneurship: Starting Your Own Socially Responsible Enterprise**

Colin Twitchell;

Social Entrepreneurship: Starting Your Own Socially Responsible Enterprise: This course will give participants an introduction to social entrepreneurship and be focused on enterprise creation. Through readings, case studies and other activities this course will start by exploring what social entrepreneurship is and the impact that it has on society. From this exploration we will go on to investigate how social enterprises are created and the types of organizational structures that constitute them. The latter part of the course will largely be devoted to the creation of a social enterprise concept plan and pitch for your enterprise. Participants in this course will be expected to actively research relevant social entrepreneurial material and share it with others in the course. Art and disability will be prominent perspectives through which the course will view social entrepreneurship. Students must have taken IA/LM 181 as a prerequisite or get instructor permission.

TTH 02:00PM-03:20PM

LCD 113

LM/IA-0259-1      **DR**

#### **Electronics and Assistive Technology**

Stephen Banzaert;

This course will familiarize the student with some of the basic techniques of electronic design and fabrication by exploring how those techniques can be used to create assistive devices. The course will focus on developing these techniques by working on a number of projects inspired by outside partner groups and individuals. Students are encouraged to build on pre-existing devices as well as design solutions from scratch. This will be a project-based course; the majority of class time will be spent experimenting and building. Prior experience with electronics is not required, but the student should be comfortable using basic hand tools. Each student will be supplied with a course kit which will include all the necessary tools as well as a variety of common and useful electrical components. This course satisfies Division I distribution requirements. There is a lab fee of \$90. EXP, PRJ, PRS.

TH 12:30PM-03:50PM

LCD SHOP

LM/IA/CS-0261-1

#### **Animals, Robots, and Applied Design**

Donna Cohn; Sarah Partan

This is a hands-on course in which students will create mechanical animal models based on their observations of live animal behaviors. Mechanical models of animals are used in both art and science. Students will learn animal observation techniques, design and fabrication skills, basic electronics and simple programming. This is a class for students with skills or interests in any of the following: electronics, robotics, animal behavior, programming, metal, wood or plastics fabrication. This will be a highly collaborative setting in which students will be responsible for sharing their own specialized skills. Students can expect introductory assignments to learn basic skills, followed by a term project. We will also examine work being done by scientists and artists who combine the study of animals with robotics and mechanical design. There is a \$60 lab fee.

TTH 12:30PM-01:50PM

LCD 113

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

LM/IA-0288-1

### **Appropriate Technology in the World II**

Donna Cohn;

This course, which is a continuation of IA/LM 237, Appropriate Technology in the World, will look at the issues involved with design and fabrication in situations where there are limited resources. Students will engage in the hands-on study and design of technologies considered appropriate for less developed and small-scale local economies. Topics will include water quality, human powered cargo transportation, energy production, food storage and preparation, and wheelchair technologies. We will consider factors that make for successful adoption and widespread use of appropriate technologies. There is a \$60 lab fee.

MW 10:30AM-11:50AM

LCD 113



## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

### **LANGUAGE STUDIES (LS)**

LS/IA-0101-1 **DR**

#### **Elementary Spanish**

Maya Krinsky;

This course is designed for students with no background in Spanish. This class is taught almost entirely in Spanish. Students are introduced to basic grammatical structures (including past, present, and future tenses) and by the end of the semester are able to communicate in verbal and written forms about personal information, daily activities, future plans, and past experiences. This is an oral-based course that focuses on fluency, with attendance and classroom participation counting for 50 percent of the requirement for credit. Topics of study are based on assignments from the course textbook, Plazas, current and global events, and the students' experiences. The class meets 5 hours per week and is limited to 15 students. PRJ, MCP, PRS

MW 04:00PM-06:30PM

FPH 108

LS/IA-0102-1 **DR**

#### **Elementary Spanish II**

Daniel Cuenca;

This course is the second semester of first-year Spanish and students enrolled in this course should have taken LS 101 or an equivalent. This class and all subsequent LS courses are taught entirely in Spanish. Attention is given to building accuracy with grammatical structures introduced in LS 101. More sophisticated grammar structures, such as the imperative and subjunctive moods are introduced. All four skill areas (speaking, listening, reading, and writing) are practiced through activities that are based on real-life situations, the course textbook, Plazas, and the students' experiences. This is an oral-based class: Classroom attendance and participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students. PRJ, MCP, PRS

MW 01:00PM-03:30PM

FPH 102

LS/IA-0112-1 **DR PR**

#### **Elementary Chinese II**

Kay Johnson; Chen Zhu

Elementary Chinese II: This course covers the second semester of beginning Chinese (LS/IA 111). It will be taught by Chen Zhu, a visiting professor of Chinese from the Hampshire College China Exchange program and supervised by K. Johnson. The course will continue to use the Integrated Chinese textbook series and will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 2; Integrated Chinese Workbook Level 1, Part 2; Integrated Chinese Character Workbook, Level 1, Part 2. The class will meet three times a week (Monday, Wednesday 5:00-5:50, Friday 3:30-4:20) for one hour each session; there are also two one-hour drill sessions per week (Tuesday and Thursday 5:00-5:50) for a total of five class periods per week. Students who complete this class will be able to continue studying Chinese at the intermediate level at any of the other Five Colleges. Prerequisite for this class is one semester of college level Chinese or the equivalent. PRJ, MCP, PRS.

MTWTH 05:00PM-05:50PM

FPH 103

F 03:30PM-04:20PM

FPH 103

LS/IA-0124-1 **DR PR**

#### **American Sign Language II**

Ruth Moore;

This course furthers the development of receptive and expressive signing skills. The course introduces the more complex grammatical structure including signing space, body posture and facial expression. More information about the deaf community will be done through readings, videotapes and events. Prerequisite: successful completion of American Sign Language, Level 1 or equivalent proficiency. PRJ, MCP, PRS.

TTH 12:30PM-01:50PM

FPH 107

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

LS/IA-0201-1 **PR**

### **Intermediate Spanish I**

Kelsey Camire;

This course is the first semester of second-year Spanish. Students enrolled in this course should have taken LS 102 or its equivalent. This course is designed to reinforce grammatical structures introduced in first-year Spanish through activities that practice all four skills: speaking, listening, reading, and writing. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world as well as students' own experiences. Emphasis is placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students. This course satisfies Division I distribution requirements. PRJ, MCP, PRS.

TTH 12:30PM-03:20PM FPH 102

LS/IA-0202-1 **DR PR**

### **Intermediate Spanish II**

Daniel Cuenca;

This course is the second semester of second-year Spanish. Students enrolled should have taken LS 201 or the equivalent. This course will solidify grammatical structures of Spanish through activities that practice all four skill areas: speaking, listening, reading, and writing. Authentic materials that focus on the culture and literature of the Spanish-speaking world will be used. As in LS 201, focus will be placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students. This course satisfies Division I distribution requirements. PRJ, MCP, PRS

TTH 12:30PM-03:20PM FPH 103

LS/IA-0312-1 **PR**

### **Third Year Chinese II**

Kay Johnson; Chen Zhu

This course will be taught by Chen Zhu, a visiting professor of Chinese from the Hampshire College China Exchange program, and supervised by K. Johnson. Students entering this class will be expected to have completed Integrated Chinese Level 2 or its equivalent (approximately two and a half years of college level Chinese). After a brief period of review of Level 2, the main text for the semester will be All Things Considered: An Advanced Reader of Modern Chinese. Emphasis will be placed equally on speaking, reading, and writing. The class will meet three times a week (Monday, Wednesday from 4:00-4:50 and Friday 4:30-5:20); there will also be a one-hour discussion session per week to be scheduled the first week of class to suit students' schedules. Class is limited to 8 students. Pre-requisite: completion of Integrated Chinese Level 2 or equivalent. For any questions contact Kay Johnson (kjohnson@hampshire.edu) or Chen Zhu (czLS@hampshire.edu) via email.

M 04:00PM-04:50PM ASH 111  
W 04:00PM-04:50PM FPH 104

**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

**NATURAL SCIENCE (NS)**

NS-0112-1      **DR**  
**Puzzles and Paradoxes**  
David Kelly;

It has been argued that puzzling is as intrinsic to human nature as humor, language, music, and mathematics. Zeno's paradoxes of motion and the liar and heap paradoxes ("This sentence is false," "Does one grain of sand change a non-heap into a heap?") have challenged thinkers for centuries; and other paradoxes have forced changes in philosophy, scientific thinking, logic, and mathematics. We'll read, write, and talk about the Riddle of the Sphinx, the Minotaur's Maze, the Rhind papyrus, Pythagorean mysticism, Archimedes' wheel, Fibonacci's rabbits, Durer's magic square, Kvnigsberg's bridges, Lewis Carroll, Sam Loyd, E.H. Dudeney, Mvbius's band, Maxwell's' Demon, Schrvdinger's cat, Hempel's raven, the theorems of Kurt Gvdel and Kenneth Arrow, the Loony Loop, Rubik's cube, the Prisoner's Dilemma and the unexpected hanging, Russell, Berrocal, Christie, Escher, Borges, Catch-22, Sudoku, Gardner, Coffin, Kim, Smullyan, and Shortz, Recreational mathematics will pervade the course, and we'll grapple with irrationality, pigeonholes, infinity, and the 4th dimension. We'll discover, create, classify, share, enjoy, and be frustrated and amazed by lots of visual illusions, mechanical, take-apart, assembly, sequential, jigsaw, word, and logic puzzles. We'll hone our problem-solving skills and consider the pedagogic and social value of puzzles. Armed with examples and experience, we might find some possible answers for "what makes a puzzle 'good'?" and "why do people puzzle?" QUA, PRJ, PRS, WRI

MWF 02:30PM-03:50PM      CSC 333

NS-0120-1      **DR**  
**Complementary Medicine: Science, History, and Practice**  
Helaine Selin; Fatemeh Giahi

Health involves all aspects of our lives. The mind, body, spirit, and environment all interact to influence a person's sense of wellbeing. High-quality health care must support the whole person. There are many terms used to describe approaches that are not considered conventional Western medicine. Complementary and alternative medicine (CAM) is a group of diverse medical and health care systems, practices, and products that are not presently considered to be part of biomedicine. While some scientific evidence exists regarding some CAM therapies, for many there are important unanswered questions that can be answered through well-designed scientific studies. Working individually and in small groups we will identify questions to pursue by reading and critiquing the primary scientific literature. The acceptance of these therapies is influenced by politics, history, personalities, and even their effectiveness. We will carefully evaluate some of these alternative therapies by examining their successes and failures. REA, WRI, QUA, PRS, PRJ, MCP

MW 10:30AM-11:50AM      CSC 333

NS-0123-1      **DR**  
**Human Biological Variation**  
Alan Goodman;

This course focuses on the science of human genetic and biological variation. How does variation come about in evolution? Which variations have adaptive and functional significance and which are "just differences"? What is the evolutionary explanation, distribution, and significance of human variation in, for example, sickle cell anemia, skin color and sports performance? How are individuals grouped, how are differences studied, and to what purpose? How did the idea of "natural" races arise, and how and why, despite key scientific flaws, does it persist? This semester we will focus on the idea of race as a genetic construct versus lived, social reality and in particular, how race is used in biomedical research. Finally, we will examine health inequalities by race and the potential mechanisms by which racism may lead to poor health. REA, QUA, PRJ, PRS, WRI

TTH 10:30AM-11:50AM      CSC 1-ECOL

NS-0129-1      **DR**  
**Women's Health in America**  
Pamela Stone;

The main goal of this course is to examine the health issues/risks women face in the United States. We will examine the roles of medical research and the public health community in setting the health care agenda for women. Through the course students will gain a clearer understanding of the biology of life cycle changes, how health inequalities

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

are generated and perpetuated, and how to think critically about their own health choices. From infancy to old age we will explore perceptions of wellness and illness across the life span focusing on such areas as: growth and development, menstruation, contraception, pregnancy and birth, menopause, osteoporosis and heart disease (to name a few). We start with women's health in antiquity and move through to contemporary times, charting the major trends in patterns of disease and poor health. REA, WRI, QUA, PRS, PRJ, MCP

TTH 12:30PM-01:50PM      CSC 316

NS-0136/0366-1 **DR**

**Local Food Systems**

Lawrence Winship;

With less abundant, expensive oil a virtual certainty, the cost of food we now get from afar will continue to rise. We will all soon be "eating closer to home" - but what does this mean for farmers and consumers? In this research course we will consider the ecological and sociological implications of Local Food, using the Pioneer Valley as a model system. We will map "foodsheds" attempting to quantify both supply and demand. With both urban and rural areas, our bioregion is perfect locale to consider innovations in food production methods, such as winter growing and urban farming. We will take a quantitative approach where possible, relying on statistical data as well as interviews with local farmers and food activists and readings in the scientific and popular literature. Students enrolled at the 300 level will be expected to lead research teams focused on specific questions selected by the class. REA, WRI, QUA, PRS, PRJ

MW 02:30PM-03:50PM      CSC 3-OPEN

NS-0145-1 **DR**

**Earth & Life Through Time**

Steven Roof;

Humans are recent tenants on an ancient Earth. Understanding Earth's remarkable history is enlightening yet humbling. Earth's history provides a critical lens for evaluating modern environmental science issues of our modern world. In this course, we will travel through time to study the evolution of Earth from its fiery beginning over 4.5 billion years ago to the present day. We will explore the physical and biological evolution of Earth and gain an appreciation for Earth as a series of complex systems that interact dynamically and holistically. We will also learn how geologists reconstruct Earth history and as well as predict the future. Local fieldtrips will highlight billions of years of Earth history in the Connecticut River Valley. This course will be valuable for anyone who is concerned about the future of Earth and its tenants. REA, WRI, QUA, PRJ

TTH 12:30PM-01:50PM      CSC 333

NS-0157/0357-1 **DR**

**Sustainable Water Resources Design**

Christina Cianfrani;

All life requires water to survive. Where do we get our water? Where does it go? Will there always be enough? How can we manage our water resources to ensure there is enough? This course explores these topics using a systems approach to gain an understanding of how our water resources are intimately tied with the surrounding ecosystem. Topics include the water cycle, hydrologic budgets, urban stormwater management and low impact development. Students will read and discuss primary literature, delineate watershed boundaries, compute water budgets (at the watershed level and for their own water use), and complete a group design project. Each group will develop a design for a stormwater best management practice to be located somewhere on the Hampshire campus. Designs will include: assessment of need for improved stormwater management, building layout/plan, and stormwater calculations. Groups will be required to present their final designs to the class. PRJ, PRS, QUA, REA, WRI

TTH 10:30AM-11:50AM      CSC 333

NS-0183-1 **DR**

**Quantum Mechanics for the Millions**

Herbert Bernstein;

We investigate a powerful intellectual influence of our times, theoretical physics. Using two-state systems (spin, polarization), the course develops simple mathematical Quantum Physics; 2dimensional complex number matrices

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

exemplify all its principles. QMech underlies understanding all atoms, particles, and physical processes. It has important philosophical consequences as well. One goal is to de-mystify the popularized versions of interesting topics -- Indeterminacy Principle, quantum "spooky actions," wave-like interference probabilities for behavior of particles that comprise everyTHING, even Quantum Teleportation. Other advanced topics include patterns of elementary particles from the properties of quarks; perhaps the Higgs particle and LHC, too. There are three themes: quantitative approximations, formal mathematics describing observations, philosophical and cultural significance of physics. Students' relationship to course material parallels that of physicists when approaching nature. Formulating questions, including making them into solvable math puzzles; working cooperatively -- using both learned and created concepts; and mastering formal reasoning are all learned experientially. WRI, QUA, PRJ

TTH 02:00PM-03:20PM CSC 121

M 02:30PM-03:50PM CSC 121

NS-0184-1 **DR**

### **Topics in Renewable Energy**

Rayane Moreira;

Fossil fuels have long been our major source of energy. They are also at the root of some of our most pressing environmental problems, and it is becoming increasingly urgent that we replace them with less polluting alternatives. In this course, we will focus on a handful of renewable energy technologies which, with further development, could be the key to supplying clean energy on a large scale in the future. We'll take an interactive and problem-solving approach to assessing their current application, energy output, research and development, and long-term potential. The major topics we will investigate are solar power; biofuels; and energy storage in the form of hydrogen and batteries. Emphasis will be placed on gathering and analyzing information and learning about current research developments. With our new knowledge, we will consider as a group how these technologies could be implemented in such a way that maximizes energy output while minimizing environmental demands?especially within urban and suburban areas. Students will be expected to lead class discussions, write a paper on a topic relevant to course content, and engage in a group project aimed at representing in visual form the information gathered over the duration of the course. REA, WRI, QUA, PRS, PRJ

TTH 02:00PM-03:20PM CSC 2-OPEN

NS-0198/0398-1 **DR**

### **Ever Since Darwin**

Lynn Miller;

Humans vary: some short, some tall; some fat, some thin, some prolific, some nearly or completely sterile; some clever, others dull; some successful and others failures. How much of this variation is due to variation in the genes, how much due to different environments, and how much due to developmental variation- not coded for or predetermined? Although this question has been studied ever since Darwin, many molecular biologists, geneticists, and "evolutionary psychologists" (as they term themselves), have concluded that it's all in the genes. However, no genes have been found that affect most of the variations listed above. Why have so many become so hereditarian in outlook? In this seminar we will read a tiny fraction of the recent literature on the attempts of some to "geneticise" everything from children's alleged dislike of spinach to various addictions to "brain modules" evolved on the African savannah. The principal texts are Lewontin's The Triple Helix and Moore's The Dependent Gene. All students are expected to pick a single topic of interest to them and to write a series of essays on that topic from the original literature. All students are expected to participate in the seminar, to write three essays from the original literature, and to lead one seminar. During the seminar we will spend time thinking and working on the skills needed for successful college-level work: reading, study habits, seminar skills, and writing. PRJ, PRS, QUA, REA, WRI

TTH 10:30AM-11:50AM CSC 2-OPEN

NS-0205-1

### **Physics II**

Frederick Wirth;

Physics 2 is a calculus-based physics course that covers thermodynamics, statistical mechanics and electromagnetism at a basic level. Project-like labs look at the thermodynamics of Nitinol, building circuits with operational amplifiers and measuring environmental electric fields.

TTH 12:30PM-01:50PM CSC 3-OPEN

TH 02:00PM-04:30PM CSC 3-OPEN

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

NS-0207-1

**Ecology**

Brian Schultz;

This course is an introduction to the major concepts of ecology as a science and to the methods that ecologists use study natural systems. Topics covered include how plant and animal species are distributed and how they interact, the factors limiting populations at the community level, and larger scale aspects such as nutrient cycles at the ecosystem level. A basic ecology text and research papers will support our lectures, discussions, and fieldwork. We will visit nearby forest habitats and agricultural systems, and we will design and carry out field and/or laboratory projects, focusing on the ecology of local plants and animals active during the winter and early spring.

TTH 02:00PM-03:20PM

CSC 1-ECOL

TH 03:30PM-05:00PM

CSC 1-ECOL

NS-0212-1

**PR**

**Organic Chemistry I**

Rayane Moreira;

An introduction to the structure, properties, reactivity, spectroscopy, of organic molecules, as well as their significance in our daily lives. We will first lay down the groundwork for the course, covering bonding, physical properties of organic compounds, stereochemistry, and kinetics and thermodynamics of organic reactions. We will then move on the reactions of alkanes, alkyl halides, alcohols and ethers, alkenes, and alkynes, emphasizing the molecular mechanisms that allow us to predict and understand chemical behavior. Lastly, we will discuss the identification of compounds by mass spectrometry, NMR and infrared spectroscopy. Student-led discussions will address the role organic molecules play in biology, industry, society, and the environment. Additionally, weekly problem solving sessions will be held to foster skill in mechanistic and synthetic thinking. The laboratory will provide an introduction to the preparation, purification, and identification of organic molecules. Prereq: High School Chemistry

MWF 09:00AM-10:20AM

CSC 3-OPEN

W 01:00PM-05:00PM

CSC 2-CHEM

NS-0221-1

**Physiology**

Lawrence Winship; Cynthia Gill

Typically we think of plants and animals as very different, distinct kinds of organisms. Animals move about and capture prey for food, plants stay put and capture energy from the sun. Yet there are many sessile animals and some plants move more than one might think! In this course we will compare and contrast the ways plants and animals get and use energy, build their bodies and eliminate waste, reproduce, adapt to varying environments and defend against predators and disease. Along the way we will explore cellular and molecular mechanisms common to both plants and animals in a whole-organism context. Class will meet twice per week for discussion of readings and once for laboratory work. We will expect and require active engagement in both seminar and lab. While this course has no formal prerequisites good preparation in chemistry or a prior course in biology or chemistry is strongly advised.

WF 10:30AM-11:50AM

CSC 1-ECOL

F 01:00PM-05:00PM

CSC 1-AGRI

NS-0233-1

**Nutritional Anthropology**

Alan Goodman;

Are we what we eat? We eat foods for social and cultural reasons, and we eat foods because they contain nutrients that fuel our cells and allow us to function -- grow, think, and live. The quest for food is a major evolutionary theme and continues to profoundly shape ecological, social, and human biological systems. In this course we will consider some of the many ways that food and nutrition are related to the human condition, for example: (1) symbolic meanings of food, (2) the evolution of food systems to genetically modified foods, (3) the deadly synergy of malnutrition and infection, (4) the ecological and political- economic causes of malnutrition, and (5) "nutritional epidemiology" and the role of diet



## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

and nutrition in the etiology of diverse diseases. Throughout the course, we will focus on "doing nutritional anthropology," including assessing the dietary and nutritional status of individuals in our community.

TTH 02:00PM-03:20PM

CSC 333

NS-0244-1

### **Neuroendocrinology of Behavior**

Cynthia Gill;

The function of the brain can hardly be examined without considering the influence of the endocrine system. The social, nutritional and sensory environment of an organism can dramatically affect the expression of specific hormones. Those hormones, in turn, can determine the development, degree of plasticity and output of the nervous system. Thus, the behavior an organism can have is sometimes determined by the endocrine constraints on the nervous system. This course examines the endocrine system and how it interacts with the nervous system to influence behavior in a range of organisms, including humans. We'll start with the foundations of nervous and endocrine system physiology and anatomy with consideration of common methods and techniques in neuroendocrine and behavioral research. Then we will focus on some specific behaviors such as parental behavior, reproductive behavior, feeding, affiliation, aggression, learning, and memory. In addition, we'll consider the range of normal to "abnormal" behaviors and the neuroendocrine factors that could influence these behaviors.

MW 02:30PM-03:50PM

CSC 316

NS/CS/SS-0246-1

DR

### **Adolescent Development**

Jane Couperus;

Adolescence is often thought of as a time of great change and upheaval as children navigate the transition into adulthood. Raging hormones, changing social expectations and relationships, and developing autonomy all contribute to this tumultuous time. This course will examine the biological, cognitive, and social changes that occur during adolescence to develop a better understanding of this unique period of development. Using psychological as well as neuroscience and social science literatures the course will examine adolescence through multiple perspective to develop a well rounded picture of this developmental period. Students will be asked to read primary literature in psychology and neuroscience as well as from other relevant fields such as anthropology and sociology. Requirements will include short papers throughout the semester as well as a major research project. This course satisfies Division I distribution requirements. PRJ, REA, WRI

MW 01:00PM-02:20PM

ASH 222

NS-0248-1

IP

### **Epidemiology**

Elizabeth Conlisk;

Epidemiology is built upon the premise that ill health is not randomly distributed in a population. Thus, comparing the sick to the well is a simple but surprisingly informative way of identifying the cause of disease. This course is an introduction to the principals and practice of epidemiology and to the use of epidemiologic data in program planning and policy development. Key concepts will be illustrated by case studies in which students are asked to work step by step through epidemiologic investigations conducted by various public health agencies. Selected case studies include an outbreak of hemorrhagic fever in Africa, the relationship between oral contraceptives and ovarian cancer and a policy analysis of mandatory prenatal HIV screening. Instructor permission required.

TTH 10:30AM-11:50AM

CSC 316

NS-0251-1

### **Neuroanatomy: Structure and Function of the Nervous System**

Benjamin Rood;

Comprehension of the biological basis of human behavior begins with a thorough understanding of the structure and function of the nervous system. Knowledge of individual neural pathways and interactions between different neural pathways increases our ability to think about behavior. For example, a simple action such as standing requires the coordination of multiple brain pathways: motor planning, motor execution, motor coordination, sensory feedback, and

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;

IP= Instructor Permission required

**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

motivation. The goal of this course is to provide a sound foundation in the language and concepts crucial to understanding the structure of the central nervous system. We will first examine the fundamentals of sensory and motor systems, and then study more complex systems that underlie the motivational, emotional, and cognitive aspects of our experience and behavior. Throughout the course we will also discuss the impact of disease processes and nervous system damage on the function of the nervous system.

TTH 09:00AM-10:20AM

CSC 333

NS-0255-1

**Watershed Hydrology**

Christina Cianfrani;

This course explores how water moves through the landscape and through streams and rivers. Students will explore topics in hydrology, freshwater ecology, and watershed management. Areas of focus include hydrologic cycle/water budgets, watershed characteristics, aquatic ecosystems, groundwater hydrology, and urban hydrology. In addition to gaining an understanding of hydrological processes, students will collect and analyze hydrologic data from a local watershed and develop a comprehensive watershed management plan. Throughout the semester, the students will be responsible for reading and interpreting scholarly literature and completing problem sets and laboratory experiments. For their final projects students will work in groups to produce a watershed assessment report. They will present their findings to the class orally and in the form of a written report.

MW 10:30AM-11:50AM

CSC 1-AGRI

M 01:30PM-02:50PM

CSC 1-AGRI

NS-0261-1

PR

**Calculus II**

David Kelly;

This course extends the concepts, techniques and applications of the introductory calculus course. We'll study the circular and other periodic functions; functions of several variables; integration; differential equations; approximating functions by polynomials. We'll continue the analysis of dynamical systems, considering a number of applications to ecology, epidemiology, and physics. We will finish with an introduction to the theory and applications of Fourier analysis. Computers and numerical methods will be used throughout. Regular substantial problem sets will be assigned and will constitute the heart of each student's course work. Prerequisite - Calculus I

MWF 09:00AM-10:20AM

CSC 316

NS-0262-1

PR

**Protein Biochemistry: the dance of life**

Introductory biochemistry through case studies of proteins. Topics will include transcription, translation, and protein folding (birth); organization of protein structure, from the impact of the simple peptide bond to the cornucopia of protein structures and how those structures govern their ability to perform tasks (life); and the ultimate meta-stability of proteins (why aren't they more durable?) and the implication that this has for our immune system (death). Students will gain hands-on appreciation of both the beauty of molecular structure and the factors that influence its acquisition by performing molecular simulations of short related peptides and analyzing them using open-source molecular dynamics software. This 'lab' portion will involve learning to compile Unix software, how to build a system, how to choose a forcefield, how to energy minimize a system and why, and 'the time problem'. Prerequisite: General Chemistry

T 12:30PM-01:50PM

CSC 121

T 02:00PM-04:00PM

CSC 316

NS-0265-1

**Statistics and Experimental Design**

Kenneth Hoffman;

This course is an introduction to descriptive and inferential statistics, with examples drawn from the fields of ecology, agriculture, public health, and clinical medicine. The approach will mainly be applied and hands-on; students will complete a workbook of statistical problems, collect and analyze data as a class, do weekly problem sets plus revisions, and read and interpret data from the literature. We will learn to use common computer packages for statistical analysis such as

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

Excel and Minitab. Topics will include description, estimation, and basic techniques for hypothesis testing: z-scores, t-tests, chi-square, correlation, regression, one-way and two-way analysis of variance, and odds ratios. More advanced techniques such as multi-way ANOVAs and multiple regression will also be briefly noted.

MWF 10:30AM-11:50AM

CSC 316

NS/CS-0267-1

**IP**

**Bringing Astronomy Down to Earth: The Art of Communicating Science Through Electronic Media**

Hugh Crowl;

A scientifically well-informed public is not only crucial for the continued support of sciences but is a necessity in a democratic society dependent on science and technology. The course will introduce students to state of the art examples of science communication methods for the public. The students will learn how to use electronic tools, such as podcasts/vodcasts, animated gifs, digital films, to communicate the science behind some recent astronomical discoveries. Students will work in small teams on projects that integrate science writing with electronic tools to communicate key astronomical concepts. This is a Five College Astronomy Dept. course. Instructor permission is required.

M 06:30PM-09:30PM

ASH 126

NS-0268-1

**Introduction to Geographic Information Systems and Natural Resource Management**

Steven Roof;

Geographic Information Systems (GIS) are evolving computerized tools that greatly facilitate describing, modeling, and managing our natural resources. In this course, we will learn GIS tools, specifically ArcGIS 9.2, necessary to map and analyze the natural resources, focusing on the Hampshire College campus. We will learn about making and using maps, using technology ranging from counting footsteps to satellite navigation (Geographic Positioning Systems, GPS). We will learn how to create new GIS data as well as find appropriate existing data. We will learn how to use GIS tools to map features, analyze landscapes, model processes, and to manage natural resources. We will concentrate on learning the practical aspects of GIS as a tool for natural science investigations. In addition to class activities, students will develop their own GIS projects during the second half of the semester that allow them to pursue their specific interests and refine their GIS skills.

WF 10:30AM-11:50AM

CSC 3-OPEN

F 01:00PM-04:00PM

CSC 3-OPEN

NS-0276-1

**Elements of Sustainability**

Frederick Wirth;

Even if we have answers for the basic questions raised by the problem of sustainability there are still many approaches to determining a proper course of action. The viewpoints of LCA, the "ecological footprint", and "Natural Capitalism" each provide a standard against which to measure any particular program of change or development. We are presently challenged to make policy judgments of vital importance, to develop technologies and systems that increase sustainability, and to design and present these things in ways that ensure widespread adoption. In this course we will employ several case studies to examine these difficult issues. Emphasis will be placed on understanding underlying scientific principles, evaluating evidence available from the technical and scientific literature, and developing innovative approaches and solutions.

MW 10:30AM-11:50AM

CSC 2-OPEN

NS-0293-1

**Molecular Ecology**

Charles Ross;

Molecular Ecology utilizes the spatial and temporal distribution of molecular genetic markers to ask questions about the ecology, evolution, behavior, and conservation of organisms. This science may utilize neutral DNA markers to understand individuals, populations, and species as a whole. For instance, "What is the population structure and phylogeography (history) of a species?" Similarly, molecular ecologists may use specific, ecologically important genes to investigate how organisms respond and adapt to their environments ("How do genetically modified organisms escape into

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

natural environments?") We will read background and primary literature in this field to understand how molecular ecology is important in answering basic and applied questions about organisms. Students will research specific applications of this discipline and present their findings in written and oral format. Some knowledge of biology and genetics will be assumed for this class.

TTH 12:30PM-01:50PM

CSC 2-OPEN

NS-0294-1

**Sustainable Agriculture and Organic Farming**

Brian Schultz;

This course is a broad introduction to the practices of sustainable agriculture and organic farming. It includes experience in the field combined with study of the underlying science and technology of several key agricultural topics, as well as some more economic/political aspects. We will focus on sustainable and/or organic methods that minimize the use of nonrenewable resources and the associated pros and cons. Coursework will include activities and assignments at the Hampshire College farm and nearby farms/groups, as well as short papers, problems, and options for independent work in particular areas. In class topics also include readings, discussions, and assignments aimed at understanding sustainable practices in general. For example, we will study problems with pest control and how to manage pests given their life cycles and ecology, basic aspects of soil and soil erosion, how animals fit in to sustainable schemes of production, winter greenhouses, maple sugaring, crop and farm diversification, the concerns about buying local vs. imported and/or organic food, labor and energy issues, and more.

MW 02:30PM-03:50PM

CSC 1-ECOL

NS-0317-1

PR

**Modern Algebra**

Kenneth Hoffman;

The language and tools of modern algebra--groups, rings, fields, vector spaces, etc.--have evolved in the 160 years since the death of Galois and Abel to the point where they now pervade nearly all branches of mathematics, as well as other fields as diverse as quantum mechanics, crystallography, coding theory, and some branches of linguistics. We will spend roughly three-fourths of the course developing the basic concepts and theorems, and one-fourth on applications to other areas inside and outside of mathematics. Those who have completed the Linear Algebra course or who have had a year of math above the level of introductory calculus should be adequately prepared; all others should check with the instructor. Regular substantial problem sets will be assigned and will constitute the heart of the course work. Prerequisite: Three semesters of calculus, preferable linear algebra.

MWF 02:30PM-03:50PM

CSC 202

NS-0324-1

PR

**Advanced Calculus**

David Kelly;

This course completes the standard calculus syllabus essential to physicists, astronomers, and mathematicians, and almost essential to geologists, economists, computer scientists, and statisticians. Basic concepts of the calculus will be extended to functions of several variables with studies of directional derivatives, path and surface integrals, divergence, gradient, and curl. Gauss's Law, Stoke's Theorem, and Green's Theorem relate these tools of vector calculus, extend the fundamental theorem of calculus, and provide powerful evaluation techniques. The computer will be used extensively for calculations, approximations, and visualization of objects in two, three, and higher dimensions. Prerequisite: a year of calculus. Students interested in attending this class should email Professor Kelly at dckNS@hampshire.edu to set up a mutually beneficial meeting time.

-

NS-0329-1

PR

**Immunology**

Christopher Jarvis;

This course is designed as an introduction to the immune system. Our goal is to understand the basic elements of the immune system and the mechanisms by which these elements protect us from infectious agents, growth of tumors and

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

other pathologic conditions. The overview design of the course will not preclude us from exploring a few areas in depth and students will also have an opportunity to dig deeply into an area of their choosing when writing papers and doing group presentations. We will stress the experimental basis of each concept we discuss. This will enable us to see how scientists analyze questions, design experiments and draw conclusions. This process will show us how fluid "facts" are and how they are being continuously modified. Primarily for this reason we stress understanding the process rather than memorizing the "fact". The rapid pace of discovery makes the study of the immune system exciting and challenging. This course will provide you with enough background to pursue further study in this area. Prerequisites: physiology, cell biology or molecular biology.

MWF 09:00AM-10:20AM

CSC 2-OPEN

NS-0336/0136-1

IP

### **Local Food Systems**

Lawrence Winship;

With less abundant, expensive oil a virtual certainty, the cost of food we now get from afar will continue to rise. We will all soon be "eating closer to home"? but what does this mean for farmers and consumers? In this research course we will consider the ecological and sociological implications of Local Food, using the Pioneer Valley as a model system. We will map "foodsheds" attempting to quantify both supply and demand. With both urban and rural areas, our bioregion is perfect locale to consider innovations in food production methods, such as winter growing and urban farming. We will take a quantitative approach where possible, relying on statistical data as well as interviews with local farmers and food activists and readings in the scientific and popular literature. Students enrolled at the 300 level will be expected to lead research teams focused on specific questions selected by the class.

MW 02:30PM-03:50PM

CSC 3-OPEN

NS-0352-1

PR

### **Ecological Applications Science Seminar**

Charlene D'Avanzo;

This course is designed for students with Concentrations and Division IIIs related to some aspect of ecology and environmental science. For each weekly seminar, a student will present one-two papers on a specific topic, put the subject in a broader context, and lead a discussion. Students will also write a critical analysis of the paper (s) they present. Areas of focus may include climate change, biofuels, agroecology, the ecology of infectious disease, urban ecology, overfishing, introduced species, and other topics of special interest to the students. This is a class for students who want to work on oral and written presentations, wish to broaden their knowledge of these important issues facing us today, and would like to interact with other upper level students with similar interests. Prerequisite - a division II or III related to environmental science.

W 02:30PM-05:30PM

CSC 121

NS-0357/0157-1

### **Sustainable Water Resources Design**

Christina Cianfrani;

All life requires water to survive. Where do we get our water? Where does it go? Will there always be enough? How can we manage our water resources to ensure there is enough? This course explores these topics using a systems approach to gain an understanding of how our water resources are intimately tied with the surrounding ecosystem. Topics include the water cycle, hydrologic budgets, urban stormwater management and low impact development. Students will read and discuss primary literature, delineate watershed boundaries, compute water budgets (at the watershed level and for their own water use), and complete a group design project. Each group will develop a design for a stormwater best management practice to be located somewhere on the Hampshire campus. Designs will include: assessment of need for improved stormwater management, building layout/plan, and stormwater calculations. Groups will be required to present their final designs to the class.

TTH 10:30AM-11:50AM

CSC 333

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

NS-0372-1

### **Molecular Evolution**

Charles Ross;

Molecular Evolution utilizes DNA, RNA, and protein variation to understand the history, evolution, and speciation of both molecules and organisms. This discipline addresses questions in phylogenetics, genetics, cell and molecular biology, bioinformatics, evolutionary biology, and genomics. Topics such as molecular clocks and the Neutral Theory of molecular evolution will be investigated as well as applied questions such as the origin and diversity of Homo sapiens. We will read background and primary literature in this field to understand how molecular evolution is important in answering basic and applied questions about molecules and organisms. Students will research specific applications of this discipline and present their findings in written and oral format. Some knowledge of biology and genetics will be assumed for this class.

MW 02:30PM-03:50PM

CSC 2-OPEN

NS-0398/0198-1

### **Ever Since Darwin**

Lynn Miller;

Humans vary: some short, some tall; some fat, some thin, some prolific, some nearly or completely sterile; some clever, others dull; some successful and others failures. How much of this variation is due to variation in the genes, how much due to different environments, and how much due to developmental variation- not coded for or predetermined? Although this question has been studied ever since Darwin, many molecular biologists, geneticists, and "evolutionary psychologists" (as they term themselves), have concluded that it's all in the genes. However, no genes have been found that affect most of the variations listed above. Why have so many become so hereditarian in outlook? In this seminar we will read a tiny fraction of the recent literature on the attempts of some to "geneticise" everything from children's alleged dislike of spinach to various addictions to "brain modules" evolved on the African savannah. The principal texts are Lewontin's The Triple Helix and Moore's The Dependent Gene. All students are expected to pick a single topic of interest to them and to write a series of essays on that topic from the original literature. All students are expected to participate in the seminar, to write three essays from the original literature, and to lead one seminar. During the seminar we will spend time thinking and working on the skills needed for successful college-level work: reading, study habits, seminar skills, and writing. Students enrolling at the 300 level are expected to complete all the usual requirements and to "mentor" at least one other first year student. You are expected to help them find and read the primary sources; help them edit their drafts, and share general advice on writing, conducting research, and time management in college.

TTH 10:30AM-11:50AM

CSC 2-OPEN

NS-386I-1

**IP**

### **New Ways of Knowing Integrative Seminar**

Herbert Bernstein;

From energy systems, to economic crises, to protection against terrorists; from supplying new food organisms, to war in Iraq, modern society turns to science for solutions. But the sciences also proliferate side-effects -- ranging from toxic military pollution, through unforeseen biological disruption, to global warming. Do we need "new ways of knowing" to address the personal/political problem of combining disciplinary excellence with social good? Participants study reconstructive knowledge and APPLY it to their own work. We read the instructor's two books and those of Foucault, Keller, etc, to help reconstruct what we each DO as knowledge workers -- our projects, concentrations & theses. The real-world efforts at ISIS (Institute for Science and Interdisciplinary Study) help launch creative discussion of our own work. Previous students commend this course for remarkable effects in divisional work, graduate school, and their professional life.

W 02:30PM-05:30PM

LIB KIVA



## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

NS-1IND-1 **DR**

### **Independent Study**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

NS-2IND-1

### **Independent Study**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

NS-3IND-1

### **independent Study**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

-

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

### OUTDOOR PROGRAMS and RECREATIONAL ACTIVITIES (OPRA)

OPRA-0101-1     **CCR**

#### **Beginning Shotokan Karate**

Marion Taylor;

Shotokan Karate is an unarmed form of self-defense developed in Japan. It stresses the use of balance, timing and coordination to avoid an attack and strikes as an effective means of counterattack to be used only if necessary. Students will learn basic methods of blocking, punching, kicking, and combinations thereof; basic sparring; and basic kata, prearranged sequences of techniques simulating defense against multiple opponents.

MW 08:30PM-10:00PM

RCC 21

OPRA-0102-1     **CCR   PR**

#### **Intermediate Shotokan Karate**

Marion Taylor;

This course is for all white belts who have completed OPRA 101.

TTH 07:00PM-08:30PM

RCC 21

OPRA-0104-1     **CCR                   IP**

#### **Advanced Shotokan Karate**

Marion Taylor;

This course is for students who have attained the rank of brown belt or black belt. Enrollment is by instructor permission.

TTH 07:00PM-08:30PM

RCC 21

OPRA-0105-1     **CCR**

#### **Gentle Hatha Yoga**

Amanda Crutcher;

A calming class with many passive postures, mostly done seated or lying down, often with the eyes closed. The focus will be on tuning-in, releasing, relaxing, stretching, and restoring energy.

M 08:30AM-10:00AM

RCC 21

OPRA-0106-1     **CCR   PR**

#### **Continuing Hatha Yoga**

Amanda Crutcher;

A flowing, moderately strong, class introducing a variety of sequences of postures. Each class will begin with a brief centering, and will include: sun-salutations, standing postures, seated postures, backbends and a closing sequence. Focus will be on inner awareness; integration of breath and movement; building strength, stamina, flexibility, and balance.

M 10:00AM-11:30AM

RCC 21

OPRA-0107-1     **CCR**

#### **Ashtanga Yoga Section II**

Amanda Crutcher;

A flowing, strong, class introducing a fixed sequence of postures, known as the Primary Series of Ashtanga Yoga, as taught by Pattabhi Jois of Mysore, India. Each class will begin with a brief centering, and will include: sun-salutations, standing postures, seated postures, backbends and a closing sequence. Focus will be on inner awareness; integrating breath and movement; building strength, stamina, flexibility, and balance. This class will progress during the semester into a self-lead practice where instruction will be more individual, with adjustments and one-to-one guidance. This class is intended for students who are going to be practicing yoga a few times a week, either on their own, or in other yoga classes.

F 08:30AM-10:00AM

RCC 21

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

OPRA-0108-1    **CCR**

### **Introduction To Yoga**

Amanda Crutcher;

A basic class introducing, or reviewing, fundamental Yoga postures. The focus of the class will be on inner awareness, details of the postures, integration of movement and breath, and building a personal practice.

W 10:30AM-12:00PM

RCC 21

OPRA-0109-1    **CCR**

### **Ashtanga Yoga Section I**

Amanda Crutcher;

A flowing, strong, class introducing a fixed sequence of postures, known as the Primary Series of Ashtanga Yoga, as taught by Pattabhi Jois of Mysore, India. Each class will begin with a brief centering, and will include: sun-salutations, standing postures, seated postures, backbends and a closing sequence. Focus will be on inner awareness; integrating breath and movement; building strength, stamina, flexibility, and balance.

W 09:00AM-10:30AM

RCC 21

OPRA-0110-1    **CCR**

### **Introduction to Yoga**

Amanda Crutcher;

A basic class introducing, or reviewing, fundamental Yoga postures. The focus of the class will be on inner awareness, details of the postures, integration of movement and breath, and building a personal practice.

F 10:00AM-11:30AM

RCC 21

OPRA-0113-1    **CCR**

### **Aikido**

Mathew Snow;

Aikido is essentially a modern manifestation of traditional Japanese martial arts (Budo), derived from a synthesis of body, sword, and staff arts. Its primary emphasis is defensive, utilizing techniques of neutralization through leverage, timing, balance, and joint control. There is no emphasis on strikes or kicks as one is trained to blend and evade rather than conflict. Beginners will practice ukemi (falling), body movement, conditioning, and several basic techniques.

TTH 03:30PM-05:00PM

RCC 21

OPRA-0115-1    **CCR**

### **Beginning Kyudo: Japanese Archery**

Marion Taylor;

Kyudo, the Way of the Bow, has been practiced in Japan for centuries. The form of the practice is considered a type of Ritsuzen or standing Zen. It is often practiced in monasteries as an active meditation in contrast to Zazen or seated meditation. The class will concentrate on learning the seven co-ordinations or step-by-step shooting form. The target, which is only six feet away, serves the archer as a mirror in order to reflect the status of the archer's mind and spirit.

MW 03:30PM-05:00PM

RCC 21

OPRA-0116-1    **CCR    PR**

### **Intermediate Kyudo**

Marion Taylor;

This course will widen the student's understanding of the basic form of kyudo. Students will also work on shooting at a more distant target than that normally used in the beginner class. Students will expand the study of the formal seven co-ordinations into the more extended forms of Hitote and Reisha and demonstrations of synchronized shooting by groups of individuals. Prerequisite: OPRA 115

TTH 05:15PM-06:45PM

RCC 21

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

OPRA-0117-1    **CCR**                      **IP**

### **Iaido: The Art Of The Japanese Sword**

Marion Taylor;

This course will present the forms of Muso Shinden Ryu Iaido, a traditional style of drawing and sheathing the Japanese katana. Each form includes at least the four parts: 1.Nukitsuke ? drawing; 2.Kiritsuke ? killing cut; 3. Chiburi ? cleansing the blade; and 4. Noto ?returning the sword to the scabbard. Each kata represents a swordsman?s response to a particular scenario of opponents and their actions. These kata are solo in nature and will not involve paired exercises though we will also study the use of the bokken or wooden sword in two person situations. Equipment and uniforms will be provided for those registered. Instructor permission required.

TTH 01:30PM-03:00PM                      RCC 21

OPRA-0118-1    **CCR**

### **RAD Basic: Self Defense For Women**

Amanda Surgen; Troy Hill

The Rape Agression Defense system is a program of realistic self-defense tactics and techniques. The system is a comprehensive course for women that begins with awareness, prevention, risk reduction, and avoidance, while progressing on to the basics of hands-on defense training. It is dedicated to teaching women defensive concepts and techniques against various types of assault, by utilizing easy, effective and proven self-defense/martial arts tactics. The RAD system of realistic defense provides women with the knowledge to make an educated decision about resistance. Safety and survival in today's world require a definite course in action. Women will learn effective options for taking an active role in their own self-defense and psychological well being. All physical abilities are welcome and no previous experience is necessary. Must attend all 4 classes. Class will meet on Friday, February 6,13,20,& 27 from 1-4pm

F 01:00PM-04:00PM                      RCC 21

OPRA-0120-1    **CCR**

### **T'ai Chi**

Rob Zilin;

T'ai Chi is an enjoyable exercise which gives a feeling of exquisite mental calm and emotional ease. T'ai Chi does not strain your joints or ligaments, but actually heals them and teaches your body to move with perfect efficiency. T'ai Chi will not strain your heart or circulatory system, but is a gentle and effective tonic to your heart. T'ai Chi is especially beneficial to the functions of your internal organs and builds up your body from the inside out. T'ai Chi has it's origin as a valid martial discipline. Our emphasize will show the contrasts and similarities of the health art and martial art. This 2 hour class is open to beginner and experienced students. During the first few classes students will be sorted into appropriate practice groups depending on experience and ability. More advanced practices and intermediate form work will happen during the second hour of the class.

M 06:15PM-08:15PM                      RCC 21

OPRA-0123-1    **CCR**

### **Beginning Whitewater Kayaking**

Michael Alderson;

No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing,and the kayak roll. This course is the same as OPRA 124. Class will meet Wednesdays in the pool from 1:30-2:45pm 1/30/09-5/1/09 in addition Fridays on the river from 12:30-6:00pm from 3/27/09-5/1/09.

W 01:30PM-02:45PM                      RCC POOL

F 12:30PM-06:00PM                      RCC RIVER

OPRA-0124-1    **CCR**

### **Beginning Whitewater Kayaking**

Glenna Alderson;

No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing,and the kayak roll. This course

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;

IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

is the same as OPRA 123. Class will meet Wednesdays in the pool from 2:45-4:00pm 1/30/09-5/2/09 in addition Fridays on the river from 12:30-6:00pm from 3/27/09-5/1/09.

W 02:45PM-04:00PM

RCC POOL

F 12:30PM-06:00PM

RCC RIVER

OPRA-0126-1    **CCR**    **PR**

### **Beyond Beginning Whitewater Kayaking**

Glenna Alderson;

This class is designed for students who have had previous whitewater experience. Students will learn and perfect advanced whitewater techniques. Prerequisites include a kayak roll on moving water and solid class II skills. Class will meet Tuesdays in the pool from 1:30-3:00pm from 2/3/09-3/10/09, then on the river from 12:30-6:00pm from 3/24/09-4/28/09.

T 01:30PM-03:00PM

RCC POOL

T 12:30PM-06:00PM

RCC RIVER

OPRA-0129-1    **CCR**

### **Fundamentals Of Skiing**

Guy deBrun;

Downhill skiing is an excellent fitness activity for the winter months. This course is for students interested in learning to downhill ski, it is designed for students with little or no experience. Berkshire East ski area will be our classroom for this course. Students will be responsible for the lift ticket and ski rental costs.

TH 04:00PM-09:00PM

RCC FOYER

OPRA-0130-1    **CCR**

### **Backcountry Navigation**

Guy deBrun;

This course will cover fundamentals of land navigation. Students will gain a thorough understanding of topographic maps, compass' and global positioning system units and how they work together. A large portion of the class time will be devoted to hands on learning and practice on campus and in the Holyoke Range State Park.

T 03:00PM-05:00PM

RCC FOYER

OPRA-0131-1    **CCR**    **PR**

### **R.A.D. Advanced Self Defense For Women**

Amanda Surgen; Troy Hill

The techniques taught in Basic Physical Defense will be extended with additional techniques, combinations of techniques and advanced ground defenses. Women will also consider attack by and defense against some weapons. Participants will practice extensively so that they will be more ready for situations requiring self-defense. All physical abilities are welcome but consistent attendance is necessary. Troy Hill and Marion Taylor are certified Advanced RAD instructors. This course runs on Fridays, March 6,20,27 & April 3,10,17,24 & May 1 from 1-4pm.

F 01:00PM-04:00PM

RCC 21

OPRA-0132-1    **CCR**

### **Outdoor Adventure Sampler**

Karen Warren;

This course is an opportunity to experience the many activities that make up outdoor adventure. Students will be introduced to natural areas in the local region. In the winter, activities may include snowshoeing and cross country skiing. As spring arrives, students will canoe, sea kayak, hike, climb, and visit a cave. This course is an opportunity to get out each week and learn new outdoor adventure skills.

TH 12:30PM-05:00PM

RCC FOYER

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

OPRA-0141-1    **CCR**

### **Beginning Swimming**

Glenna Alderson;

If you have the desire to learn to swim, here is the perfect opportunity! This class will focus on helping the adult swimmer to better understand and adapt to the water environment. Students will work on keeping the 'fun in fundamentals' as they learn floats, glides, propulsive movements, breath control, and personal safety techniques. Swimming strokes will include: breast, freestyle and elementary backstroke. Glenna Alderson is an American Red Cross certified instructor.

TH 02:00PM-03:00PM

RCC POOL

OPRA-0145-1    **CCR**

### **Lifeguard Training**

Glenna Alderson;

This course will prepare and qualify students to become Red Cross certified lifeguards. Bearers of this card are eligible to obtain work at pools nationwide. Hampshire students successfully completing this course will be eligible for employment at the Robert Crown Center pool. To complete this course, students must practice and be tested on water entries and carries, swimming rescues, stroke work, and spinal management. Standard First Aid and Professional CPR will be included in the class format. Materials fee: \$90.00. An additional lab fee will be charged for non-Five College participants.

WTH 06:00PM-08:00PM

RCC POOL

OPRA-0149-1    **CCR    PR**

### **Openwater SCUBA Certification**

, Project Deep;

This is a N.A.U.I. sanctioned course leading to openwater SCUBA certification. One and one-half hours of pool time and one and one-half hours of classroom instruction per week. Fee: \$195 plus mask, fins, snorkel, and text. All other equipment provided. Prerequisite: adequate swimming skills.

M 06:00PM-09:00PM

RCC POOL

OPRA-0151-1    **CCR**

### **Top Rope Climbing**

Michael Alderson;

This class begins after Spring Break. It is for students with little or no climbing experience. Students will learn basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind using the indoor climbing wall and local climbing areas. The climbing wall will open at 3:30pm the first Thursday after January term ends which will be 1/29/09-3/12/09. All students interested in taking Beginning Climbing are encouraged to attend these sessions. Class meets on Thursdays from 3/26/09-4/30/09.

TH 12:30PM-06:00PM

RCC GYM

OPRA-0152-1    **CCR**

### **Top Rope Climbing**

Guy deBrun;

This class begins after Spring Break. It is for students with little or no climbing experience. Students will learn basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind using the indoor climbing wall and local climbing areas. The climbing wall will open at 3:30pm on Thursdays from 1/29/09-3/12/09. All students interested in taking Beginning Climbing are encouraged to attend these sessions. This course is the same as OPRA 151. Class meets on Fridays 12:30-6:00pm from 3/27/09-5/1/09.

F 12:30PM-06:00PM

RCC GYM

OPRA-0156-1    **CCR    PR**

### **Lead Rock Climbing Intensive**

Michael Alderson;

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required



## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

This class begins after Spring Break. Students should be experienced top rope climbers and competent belayers. Beginning on the indoor wall, we will cover rope management, anchors, belaying the leader and self-rescue. We will actuate this information outdoors. The goal of this course is to prepare climbers to be competent seconds for multipitch climbs and to provide instruction in lead climbing. Class will meet Tuesdays from 12:30-6:00pm starting from 3/24/09-4/28/09.

T 12:30PM-06:00PM

RCC GYM

OPRA-0157-1     **CCR**

### **Mountain Biking**

Guy deBrun;

Have the urge to take your bicycle off road but lack the utilities to safely do so? Learn the basics of riding bikes with fat tires. Using the Holyoke Range as a classroom, students will ride its many trails practicing the techniques essential to safely and responsibly participate in this fun sport. Along the way, students will also learn how to make basic trailside bike repairs when needed. This course is open to all abilities and skill levels. This course will meet on Thursdays from 3/26/09-4/30/09.

TH 03:30PM-05:00PM

RCC FOYER

OPRA-0158-1     **CCR**

### **Ice Climbing**

Michael Alderson;

New England with its cold, wet winters can be a wonderful place to climb frozen water! Students will meet once a week and travel to local cliffs to practice winter climbing skills. Primary focus will be on steep ice and mixed climbing, and the use of tool and techniques used for winter travel in the mountains. Class meets on Tuesdays 12:30pm - 6:00pm until Spring Break, 2/3/09-3/10/09.

T 12:30PM-06:00PM

RCC FOYER

OPRA-0161-1     **CCR**

### **Bicycle Maintenance**

Michael Alderson;

While the weather is still too bad to ride, why not put a few hours a week into fixing up and fine tuning your bicycle? Each week students will focus on an area of the bike and learn what is required to clean and maintain that part. At the end of each class, students will have done the maintenance and be able to depart with their bike intact. At the end of this seven week class, students will have rebuilt their bike and be ready for spring weather. Class meets Wednesdays from 3:30pm - 6:00pm until Spring Break, 1/28/09-3/11/09

W 03:30PM-06:00PM

RCC BHALL

OPRA-0162-1     **CCR**

### **Indoor Soccer**

Amanda Surgen;

This class covers basic technique and strategies. Students will also spend time focusing on the rules of the game and playing. This course is for beginning and experienced players. Class will meet inside the RCC playing floor.

TTH 03:00PM-04:00PM

RCC GYM

OPRA-0163-1     **CCR**

### **Winter Camping And Travel**

Guy deBrun;

Winter is an excellent time to enjoy outdoor activities. Lack of insects, less crowding and the beautiful winter landscape are a few of the things that make winter a special time for outdoor recreation. This course will cover the skills and knowledge necessary to thrive in the backcountry winter environment. Outdoor living skills, backcountry travel and winter first aid considerations will all be covered. No previous experience is required, equipment will be provided by OPRA. Class will meet Fridays 12pm-6pm from 1/28/09 - 3/13/09.

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

F 12:00PM-06:00PM

RCC FOYER

OPRA-0174-1     **CCR**

### **Basic Fitness and Training**

Troy Hill;

Learn the principles of strength training including flexibility and weight training exercises. Develop a program based on personal goals.

TTH 09:00AM-10:00AM

MSC WGHT RM

OPRA-0176-1     **CCR**

### **Strength Training**

Amanda Surgen;

This course will give you first-hand experience in weight lifting, stretching, and aerobic activity. Students will learn how to use the machines, barbells, and dumbbells in the Multisport Weight-Room. Course will also include conditioning on the track using various workouts involving speed ladders, and agilities. People who have never been involved in a fitness program are especially welcome.

WF 09:00AM-10:00AM

MSC WGHT RM

OPRA-0181-1     **CCR**

### **Fundamentals of Basketball**

Troy Hill;

If you like basketball but have little or no experience this is the class for you. Students will work on the basic skills of basketball, such as dribbling, passing, shooting, rebounding and defense. Students will also spend time focusing on the rules of the game and playing.

TTH 02:00PM-03:00PM

RCC GYM

OPRA-0185-1     **CCR**

### **Fundamentals of Tennis**

Guy deBrun;

This class covers basic tennis techniques. Our focus will be on developing smooth confident strokes. Students will also spend time learning the rules of the game and playing.

W 02:00PM-03:00PM

OPRA-0218-1     **CCR   PR**

### **Outdoor Leadership**

Karen Warren;

This course addresses outdoor leadership from both a theoretical and practical perspective. Readings and discussions will focus on such topics as leadership theory, safety and risk management, legal responsibilities, group development theory, gender and social justice issues, and the educational use of the wilderness. Practical lab sessions will cover such topics as safety guidelines and emergency procedures, trip planning, navigation, nutrition, minimum impact camping, equipment repair, and the instruction of specific wilderness activities. Two weekend outdoor trips and teaching opportunities provide experiential learning in the class. The course is designed for students who desire to teach in the outdoors. Leadership experience is helpful and previous outdoor experience is required.

W 01:00PM-05:00PM

YURT LECTURE

F 01:00PM-03:00PM

FPH 106

OPRA-145A-1     **PR**

### **Lifeguard Training Recertification**

Glenna Alderson;

Lifeguard training recertification is for individuals who still hold a current Lifeguard Training card and want to renew their certification before it expires. Materials fee:\$50.00. This course includes preofessional rescuer CPR. Class will meet February 7 & 8 on Saturday and Sunday from 9am-5pm.

SSU 09:00AM-05:00PM

RCC POOL

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

### **SOCIAL SCIENCE (SS)**

SS-0107-1 **DR**

#### **Performance and Ethnography**

Michelle Bigenho;

Music, dance, and theater may be viewed as performance arts, but they are also situated in social, economic, and cultural contexts. This course both explores social science frameworks for analyzing performance, and introduces students to qualitative research methods that address performance as embodied experience, as ritual, as a product of economic relations, as a site of symbolic meaning, and as a site of contested power relations. Students will conduct limited fieldwork. Through this process students will consider questions of power in the ethnographic setting, develop interviewing and transcribing skills, and explore interpretive anthropological methods. MCP, PRJ, REA, WRI

TTH 12:30PM-01:50PM

FPH 104

SS-0110-1 **DR**

#### **Oil/Middle Eastern Economies**

Omar Dahi;

This course is an introduction to the Middle Eastern economies. Some questions we will be exploring in the course are: How can we reconcile the existence of massive natural resources with the levels of poverty and underdevelopment throughout the region? Is this contradiction a result of inward orientation of the regimes or other cultural pre-dispositions, as is widely repeated in popular discourse? How have the processes of de-colonization, the clash of the various nationalist projects, and reoccurring wars, sanctions, and occupations hindered human development? By exploring novels, films, and scholarly articles we will examine the interaction between the various social actors, state structure and policy, and structural transformation. The course will focus on the case of Syria, a country in transition from a state-socialist to a market-oriented economy. MCP, PRJ, PRS, REA, WRI

MW 10:30AM-11:50AM

FPH 102

SS-0130-1 **DR**

#### **Representations of Young People: Childhood, The Body, and Society**

Rachel Conrad; Kristen Luschen

Who are children and youth? How do adults in social and institutional settings (familial, political, educational, media) understand and represent children? How, when given the opportunity, do children choose to represent themselves? We will explore these questions in order to grapple with the often contradictory assumptions at play in constructing images and practices pertaining to children and youth. More specifically, we will consider children's bodies as both material and representational entities, and focus whenever possible on the bodies of young people as sites of experience and contested meaning. PRJ, REA, WRI

TTH 10:30AM-11:50AM

FPH WLH

SS-0135-1 **DR**

#### **The Culture(s) of United States' Foreign Policy**

Carol Bengelsdorf; Margaret Cerullo

This course will provide a context for analyzing "The War on Terrorism." It will focus upon post-World War II US foreign policy and the cultural context in which it has been conceptualized and formulated. We will begin with a brief examination of the roots of this conceptualization, using as our text William Appleman Williams classic study, *Empire as a Way of Life*. Here, we will explore the idea that has always been categorically rejected by mainstream US historiography: that empire lies at the very foundation of the U.S. and remains at the core of how it positions itself. We will then proceed to look at a series of U.S. interventions in the Third World during the period that Henry Luce defined as "The American Century," concentrating on the decades long U.S. intervention in Vietnam, examining the Gulf War of 1991 and the ongoing wars in Iraq and Afghanistan. We will conclude by considering the implications of what we have been studying for understanding the current U.S. war on terrorism. MCP, REA, WRI

WF 10:30AM-11:50AM

FPH ELH

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

SS/HACU-0136-1

**DR**

### **Renaissance Venice: Society, Politics, Visual Culture (1500-1600)**

Jutta Sperling;

This core course on the history and visual culture of Renaissance Venice will be taught in conjunction with an exhibition of major works by Titian, Tintoretto, and Veronese at the MFA in Boston. Starting from an analysis of the art works, we will discuss central questions in Venetian history such as: the defense of republicanism, civic liberties, and political independence; Venice's anti-papal Catholic identity and its trade relations with German protestants; the gendered representation of charity and the organization of a welfare-state; the eroticization of the female body and political discourse; sodomy, marriage, and the formation of "straight" kinship; male domesticity, women's properties, and convent culture; women writers, courtesans, and the printing press; Venice and the Ottomans in an age of Atlantic discoveries.

Pending approval, this course will be followed by a 10-day trip to Venice in early May. REA, WRI, PRJ, PRS

MW 10:30AM-11:50AM

FPH 104

SS-0140-1

**DR**

### **Hybrid Identities, Authentic Selves**

Kimberly Chang;

This course explores two related concepts-hybridity and authenticity-that underlie many present-day struggles over cultural identity and representation. The former calls attention to the multiplicity of collective identities that vie for recognition within a person, while the latter emphasizes what is unique or essential to the self. While the hybrid is often charged with being inauthentic or fake, claims to authenticity are frequently criticized for being reactionary or exclusive. How do we choose among multiple and often competing identities? Why do we feel the need to claim an authentic self? What are the pressures on us to do so and what purpose do such claims serve? We will explore these questions through readings in psychology, anthropology, philosophy and literature about various experiences of hybridity-mixed race, transnational, transgendered, religious-as well as through students' independent research projects. Learning Goals: MCP, PRJ, REA, WRI

TTH 02:00PM-03:20PM

FPH 104

SS/HACU-0143-1

**DR**

### **Spirit Healing, Hidden Wives, Monks in Demonstration: Introduction to Buddhism in Society**

Susan Darlington; Bong Joo

This course will examine how the beliefs and practices of Buddhism adapted to and influenced Asian society and their religious cultures. Rather than defining Buddhism strictly as a scriptural religious philosophy, this course will move beyond canonical boundaries and focus on historical and contemporary practices. Possible topics of examination include temple economy, spirit healing, clerical marriage, role of women, Buddhist festival, body immolation, nationalism, practical morality and the relationship between monastic community and laity. Late in the semester, the course will have a module on Tibetan Buddhism and society facilitated by the Ven. Geshe Ngawang Samten of the Central Institute of Higher Tibetan Studies in India. REA, WRI, PRJ, PRS, MCP

TTH 02:00PM-03:20PM

FPH 108

SS-0149-1

**DR**

### **The History of Love and Dating in the United States**

Lili Kim;

How have people fallen in love and with whom? What can we learn about our society and culture through examinations of our dating practices and trends? This is an introductory social and cultural history course that explores the changes and continuities of dating and courtship beginning in the 19th century to the present. Through an examination of the seemingly private sphere of love and romance, this course analyzes the public discourse of social and cultural norms that guided, monitored, regulated, and reinforced the boundaries of not only sexuality but also gender, race, and class. Topics include Victorian ideal of love and intimacy, romantic friendship and the making of homosocial/sexual cultures, working-class and immigrant women's challenges to middle-class gender norms at the turn of the twentieth century, the shift from "calling" to "dating," interracial dating, acceptability of cohabitation without marriage, emergence of personal ads, professional dating services, and on-line dating. We will pay particular attentions to major political events and cultural movements such as the introduction of an Equal Rights Amendment and the "New Woman" in the 20's, the Great Depression, World War II, Cold War politics, and the counterculture movement and the women's liberation movement

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;

IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

during the 60's that helped to change the way people thought about and practiced love and sex. Students will be heavily immersed in identifying and interpreting primary sources such as popular magazine ads, articles, and novels that reflect the culture and trends of romantic love and dating in the 20th-century United States. EXP, MCP, PRJ, PRS, REA, WRI

TTH 10:30AM-11:50AM

FPH 104

SS-0154-1 **DR**

### **Food, Health & Law**

Jennifer Hamilton;

When we make a trip to the grocery store, most of us don't realize that we're surrounded by law. How is what we eat and how we eat bound up in law? How does law affect and shape our food landscapes and our experiences of health and illness? In this course, we will explore various intersections among food, health, and law including the historical development of food regulation in the United States and internationally; the simultaneous rise of fast food, the automobile, and the interstate commerce system; and, the industrialization of agricultural production and its relationship to new health risks. EXP, MCP, PRJ, PRS, REA, WRI

MW 01:00PM-02:20PM

FPH 103

SS-0169-1 **DR**

### **Writing the Urban Experience**

William Ryan; Carlos McBride

Tumultuous and robust, American cities have certainly enjoyed a rich history. Since this course is primarily a writing seminar, we're interested in the voice of that urban experience, beginning with the literary realism of the late 19th century and culminating in the hip-hop culture of today. Are there patterns to the expression? How and why do shifting populations tell different stories? We'll read history, biography, autobiography, journalism, fiction, and poetry in order to understand the tensions that have informed urban life. More importantly, we'll study these writings with an eye towards adopting their approaches in the critical and creative written assignments. MCP, REA, WRI

TTH 12:30PM-01:50PM

GRN WRC

SS-0171-1 **DR**

### **Striking Against the Empire: Puerto Rican Colonialism, Rebellion, and Diaspora**

Wilson Valentin; Martin Espada

There is growing interest in studying empire and citizenship in a postcolonial context. Yet, how can this perspective apply to delocalized Puerto Rican communities? Moreover, how can we discuss postcoloniality in the absence of a sovereign nation-state? In order to address these questions, we will study the historical antecedents of globalization and empire formation in the Americas, with a particular emphasis on Puerto Rico's unique position in the Atlantic world. Drawing from a wide array of disciplinary perspectives, including sociology, history, political science, cultural studies and literature, this seminar will analyze Puerto Rico and its Diaspora in a global context. Starting from the Spanish conquest through the U.S. invasion, and the mass migration of Puerto Ricans after World War II into the U.S., we will examine how the scattered Puerto Rican nation developed in relation to European and U.S. expansion. We will begin with the emergence of the transoceanic movement of peoples and commodities to examine how ordinary Puerto Ricans became involved in the global economy and how their social and historical experiences overlapped with other racialized/colonized communities during the 19th and 20th centuries. We will also consider how local and global processes shaped social movements, anti-colonial struggles, transnational initiatives, Diaspora narratives, and cultural/aesthetic agency. This course, which will feature numerous invited guest speakers from neighboring universities, will become a forum to launch Hampshire's new exchange program with the University of Puerto Rico. REA, WRI, PRS, PRJ, MCP

T 06:00PM-09:00PM

FPH ELH

SS-0173-1 **DR**

### **Post Colonial Theory in South Asia**

Vishnupad;

In this course we will ask questions about elementary aspects of what is broadly known as post-colonial theory, and particularly so in the context of South Asia. Post-colonial theory as it emerged in the 1980's in disciplines such as history complicated our understanding of the experiences of modernity, colonialism and capitalism in South Asia as it

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

emphasized questions of race, gender, sexuality and other forms of identity alongside class. Apart from looking at South Asia we will also look at the impact of post- colonial studies in other regions of the world. In addressing these issues our perspective will be informed by a critical outlook where we will not only elaborate the salient and useful aspects of post-colonial theory but also invoke its limitations. MCP, PRJ, PRS, REA, WRI

MW 04:00PM-05:20PM

FPH 105

SS/IA-0189-1 **DR**

### **African American Diasporas: Transnationalism and the International Politics of Race**

Amy Jordan; Robert Coles

In this course, we will trace the development of a diasporic sensibility among Black intellectuals as they tell the geopolitical story of the race. We will examine this sensibility in novels, essays, newspaper articles, slave narratives, travel writing and return narratives. Our discussions will attempt to historicize the creation and recreation of conceptions of diaspora including the most recent conversations about the new African immigration and its impact on conceptions of the Black Diaspora. Texts include Pauline Hopkins *Of One Blood*, W.E.B. Dubois *Darkwater*, and Manthia Diawara *In Search of Africa*. MCP, PRS, REA, WRI

TTH 02:00PM-03:02PM

FPH 106

SS/HACU-0190-1

**DR**

### **Rise of Secular Jewish Culture**

James Wald; Rachel Rubinstein

Jewishness has always involved more than religion. Jewish identity, even in the pre-modern world, was expressed through language, work, music, food, and other cultural behaviors. Modernity brought with it even more possibilities, and a sense of radically different political, cultural, and artistic Jewish identities beyond religion began to emerge. This interdisciplinary course draws upon history, literature, political philosophy, and sociology in tracing the rise of a pluralistic, multifaceted modern Jewish culture in Europe and the U.S. between the seventeenth century and the Second World War. We begin with Spinoza, the most significant "heretical" Jewish thinker in the 17th century, and continue through the European Enlightenment, the rise of modern Jewish nationalist movements, and the emergence of secular Yiddish and Hebrew literature. Finally, we will address the crisis of Jewish modernity provoked by the Holocaust, and briefly survey secular Jewish identities today. MCP, REA, WRI

TTH 09:00AM-10:20AM

FPH 101

SS-0202-1

### **South-South Economic Relations**

Omar Dahi;

The last fifteen years have witnessed a resurgence in political and economic cooperation among the developing nations of the South. This course examines the international economy, with a special focus on South-South relations. Some questions we will consider are: Is there an alternative to neoliberalism, and what standards can we use to judge different models of globalization? Does South-South cooperation hold the promise of an alternative model to neo-liberal globalization or is it best thought of as unity against Northern hegemony? How has colonialism previously and economic liberalization more recently changed the structure and pattern of trade among developing countries? What will be the impact of the rise of Third World Capitalism, and increasing economic linkages within the global South? In the course we will trace the historical patterns of trade among developing nations since the colonial era and then look closely at South-South cooperation in the post-WWII period. Prerequisites: introductory economics.

MW 04:00PM-05:20PM

FPH 106

SS-0206-1

### **New Class of Racisms**

Falguni Sheth; Wilson Valentin

The purpose of this course is to critically analyze and discuss the historical, political and social origins of empire and its impact on the racial formation of particular U.S. Communities: Latin@s, Native Americans, Asian Americans and African Americans. We will interrogate the history and politics of ethnicity, race, and gender, while learning about domestic work, red-lining, one-drop laws, immigration (legal and "illegal"), affirmative action, reverse discrimination,

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required



## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

welfare, low-wage work, and miscegenation. We aim to highlight the various ways in which racializing and class-distinctions develop and operate within particular historical periods and communities.

TH 12:30PM-03:20PM

FPH ELH

SS-0210-1 **DR**

### **Introductory Economics**

Stanley Warner;

This course is an introduction to economic analysis that covers the principles of both major areas of conventional economic theory (i.e., microeconomics and macroeconomics). It serves as prerequisite to many advanced economics courses and itself contributes to a wide variety of concentrations. We will work to set the material within a broader social and international context. Five College students will be graded pass/fail only. This course satisfies Division I distribution requirements. QUA

MW 10:30AM-11:50AM

FPH 105

SS-0211-1 **PR**

### **Biopower, Biopolitics, and Bare Life**

Jennifer Hamilton;

Foucault's concept of biopower references a series of "strategies for governing life"-the idea that questions about how we live and how we die, and even how we envision life itself, are bound in complex ways to forms of power (including bioscientific rationales, modes of governance, etc.). This course will introduce the influential concept of biopower, as well as the related ideas of biopolitics and bare life (Agamben), in their theoretical forms and in their various ethnographic translations. We will trace the widespread development of these concepts in contemporary anthropological analysis and look at the "strategies for governing life" in a variety of contexts including the international traffic and exchange in human organs; pharmaceutical research and testing; access to drugs and genetic technologies; disaster management; ethics and humanitarianism; and biodefence and biosecurity. The prerequisite is having completed at least one social science course.

MW 09:00AM-10:20AM

FPH 104

SS-0215-1

### **Politics of the Abortion Debate**

Marlene Fried;

Abortion rights continue to be contested in the U.S. and throughout the world. Since the legalization of abortion in the U.S. in 1973, there have been significant erosions in abortion rights and access to abortion. Harassment of abortion clinics, providers, and clinic personnel by opponents of abortion is routine, and there have been several instances of deadly violence. This course examines the abortion debate in the U.S., looking historically at the period before legalization up to the present. We explore the ethical, political and legal dimensions of the issue and investigate the anti-abortion and abortion rights movements. We view the abortion battle in the U.S. in the wider context of reproductive freedom. Specific topics of inquiry include: abortion worldwide, coercive contraception and sterilization abuse, welfare rights, population control, and the criminalization of pregnancy.

TTH 12:30PM-01:50PM

FPH 106

SS-0222-1

### **Rethinking the Population Problem**

Elizabeth Hartmann; Kay Johnson

In the last century the world experienced a rapid increase in population growth, giving rise to fears of 'overpopulation.' Today, these fears persist even as birth rates decline around the globe. Population remains a controversial issue, the subject of theoretical and political debates which cut across traditional categories of Right and Left. How one understands the population problem has profound consequences for social policy. This course will examine population from many different angles. Topics include: basic demographic dynamics; the relationship of population growth to poverty, the environment and security; population and climate change; the history of the population establishment; the immigration debate; family planning and population control; contraceptive controversies; and new fears of a population 'implosion.' There will be an in-depth case study of China's population policies.

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

TTH 02:00PM-03:20PM

ASH 112

SS-0223-1

### **The Atlantic World (1450-1800)**

Amy Jordan; Jutta Sperling

This course on Atlantic history introduces students to core concepts, questions, and methods in investigating the many entangled histories of the Americas, Africa, and Europe in the age of colonization. Among the larger questions we will address are: the emergence of a global economy in the 16th century, the formation of the Black Atlantic, and the inter-dependent developments of the Spanish and British empires in the New World. More focused discussions will be on the development of the slave trade and the invention of plantation-style slavery; genocide and the concept of human rights in sixteenth-century literature; Catholic syncretism in Africa and the colonies; Inca commentaries on the conquest of America and their influence on European political philosophy; women's property rights in a slave-owning society (Brazil); wet-nursing and the formation of creole identities.

TTH 10:30AM-11:50AM

FPH 101

SS-0234-1

### **Coffeehouses, Catastrophe, and Culture**

James Wald;

In the past century, Bohemia, Hungary, and Poland have been transformed from provinces of a multiethnic empire into a series of small successor states whose experience went from independence to Nazi occupation and communist dictatorship and back again. Today, they are members of NATO and the European Union. These three regions, with their dynamic and at times unstable population mixture of Germans, Slavs, Magyars, and Jews, embodied the tension between nationalism and cosmopolitanism, tolerance and intolerance, the persistence of tradition and the exuberance of modernity. Our course will treat the histories of the countries and cultures?the people who lived those histories and the literature, music, and art that gave voice to those tensions. In addition, we will consider the appropriation and transformation of history through memory and memorialization in the present. The course is strongly recommended for participants in a summer 2009 program in Prague and Kraksw, but is open to all students.

MW 10:30AM-11:50AM

FPH 106

SS-0237-1

**PR**

### **Indigenous Politics of Latin America**

Michelle Bigenho;

On January 1, 1994 the Zapatistas captured the attention of the world with an uprising against the unchecked advances of globalization and its specific effects in Mexican society. This uprising, like other Latin American social movements of the late 20th century, has drawn on the organizational and symbolic power of indigenous identities. In the past, museum displays and ethnographic texts on Latin America have contributed to the idea of frozen indigenous cultures, comprised of primordial essences<sup>15</sup> cultures already lost or facing the threat of imminent disappearance in the modern world. As an alternative, this course presents a dynamic view of what it means to be indigenous in Latin American contexts. The course will be taught through the disciplinary lens of anthropology and readings will be drawn from case studies in Mexico, Guatemala, Colombia, Brazil, Peru and Bolivia. Depending on the Spanish language capabilities of the students who take this course, part of the course may be conducted in Spanish. Students must be in their second year of college work.

W 02:30PM-05:20PM

FPH 101

SS-0244-1

### **Afghan-Pakistani Pashtuns: Language & Culture**

Elizabeth H.D. Mazzocco;

Pashtuns are one of the largest ethnic-linguistic groups in Afghanistan and northwest Pakistan. Much of what Americans know about this region comes from media reports about war in Afghanistan and the Pakistan border regions. This course offers an opportunity to go beyond media stereotypes. Assignments include learning basic conversational Pashto and the written script, along with discussion of readings in English. Discussion topics include norms of social interaction, the relationship between language and culture, cultural stereotypes, and cultural diversity among Pashtuns.

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

Readings include two recent books: *Come Back to Afghanistan: A California Teenager's Story* by Said Hyder Akbar and *Sorrow and Joy among Muslim Women: The Pukhtuns of Northern Pakistan* by the anthropologist Amineh Ahmed. The mentor for this course is Naushad Kahn, a visiting Fulbright scholar in residence at Hampshire. For more information, contact the Five College Center for the Study of World Languages at 545-3453 or fcsilp@hfa.umass.edu.

F 02:30PM-05:20PM

FPH 101

SS/CS/NS-0246-1

DR

**Adolescent Development**

Jane Couperus;

Adolescence is often thought of as a time of great change and upheaval as children navigate the transition into adulthood. Raging hormones, changing social expectations and relationships, and developing autonomy all contribute to this tumultuous time. This course will examine the biological, cognitive, and social changes that occur during adolescence to develop a better understanding of this unique period of development. Using psychological as well as neuroscience and social science literatures the course will examine adolescence through multiple perspective to develop a well rounded picture of this developmental period. Students will be asked to read primary literature in psychology and neuroscience as well as from other relevant fields such as anthropology and sociology. Requirements will include short papers throughout the semester as well as a major research project. This course satisfies Division I distribution requirements. PRJ, REA, WRI

MW 01:00PM-02:20PM

ASH 222

SS-0250-1

**Critical Ethnography**

Kristen Luschen;

This course offers a critical introduction to ethnographic fieldwork, interviewing, and related methods. Special emphasis is given to the concept of reflexivity<sup>151</sup>the recognition that social scientists are participants in the worlds they study<sup>151</sup>and its epistemological and ethical implications for the practice of social research. We will balance learning about the methods of ethnographic inquiry with critical examination of the philosophical assumptions that inform them. We will pay particular attention to problems of interpretation and meaning, asking: how can we know and understand others' lives in relation to our own? This integration of theory and practice will be achieved through reading, discussion, and most importantly students' own research projects.

WF 10:30AM-11:50AM

FPH 108

SS-0251-1

**The Politics of Urban Heritage**

Catherine Stanton;

What would it take to reenvision contemporary modes of heritage display in a more radically democratic, critical, and socially inclusive way? And what might such projects look like? This course will examine the proliferating realm of heritage display in urban places (museums, historical parks and trails, official and vernacular monuments and art, place-marketing campaigns, waterfront redevelopment, adaptive reuse and historic preservation projects) and will examine the problematic relationship between the often-marginalized groups who 'have' heritage and the tourists, students, and others who can be attracted to view and experience it second-hand. Drawing on films, field trips, and a multidisciplinary literature from anthropology, cultural studies, history, tourism and museum studies, the class will analyze the underlying logic of this type of cultural expression and will explore how it manifests itself in the complex, overlapping environments of urban neighborhoods.

MW 02:30PM-03:50PM

FPH 103

SS/IA-0253-1

**Disturbing Desire: Proust, Woolf, Lacan**

Annie Rogers; Jill Lewis

In this course we will read writers who disturb experiences of memory, perception, the body and desire itself, rupturing a familiar, stable 'reality', and offering in its stead the elusive workings of the unconscious. The fiction of Proust and Woolf uniquely leaves a trace of this process of disturbance, a rich vein of language in which each maps and remaps

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## SPRING 2009 COURSE DESCRIPTIONS

(1-26-09)

Complete and up-to-date course information is available on The Hub

the shifting shoreline of consciousness and desire - processes that change engagement with the world. Their work interrogates the routines and habits that disallow ambivalence and fluidity. Each explores spaces from which change can emerge, as the closure of social conventions and habits of gender become productively disturbed and critically remapped. In Lacan's work, we will explore desire as founded in radical loss and lack, the chaining of signifiers in language as key to the way the unconscious reveals itself, and creativity as a particular response to desire. Students should anticipate a challenging reading process. After engaging with the texts and responding to the art of Proust and Woolf through discussion and short papers, each student will undertake a creative project of her or his own and write about their process of creativity.

TTH 09:00AM-10:20AM

FPH 108

SS/WP-0255-1

IP

### **Writing About the Outdoors**

Robert Rakoff; William Ryan

This seminar will explore contrasting approaches to writing about the outdoors. We will read and critique a number of genres including traditional nature writing, travel accounts, creative nonfiction, fiction, and academic analyses. We will pay particular attention to narrative choices and the role of the narrator as well as to the use of landscape description, scientific language, and other vehicles for constructing ideas of nature. Our analytical focus will be on the social and cultural origins of both mainstream and critical views of the human presence in the nature world. We will use these readings both as models of good writing and as contributions to the rich discourse about people in the outdoors. These readings will also help us develop some criteria for peer review of written work. There will be regular writing assignments, and students will be expected to contribute to class discussion and group critique in an informed and constructive manner. This course is best suited to Division II and III students in environmental studies and creative nonfiction writing. Instructor Permission.

TTH 10:30AM-11:50AM

GRN WRC

SS-0258-1

### **Modern Social Thought: From Marx to Foucault**

Vishnupad;

In this course, we will engage the thoughts and scholarly works of four major social thinkers who laid down the foundations of modern social thought, namely, Marx, Weber, Durkheim and Freud, and in the process also looks at several works that were inspired by these thinkers, such as Frankfurt school, College of Sociology in France in the inter-war years, structuralism and post-structuralism.

TTH 12:30PM-01:50PM

FPH 105

SS-0259-1

PR

### **Contemporary Political Philosophy: Citizenship, Nationalism, Law, Exclusion**

Falguni Sheth;

In this course, we will explore some of the key categories and questions with which philosophers have been obsessed for centuries: What constitutes an ideal polity? What are the expectations of subjects and citizens in this polity? How does the sovereign rule? Is this role of the sovereign any different from polities of centuries past? How is citizenship construed and managed throughout the history of political theory? How do gender, race, and ethnicity manifest themselves in "universalist" political theories? Can polities tolerate differences or does they attempt to annihilate them in subtle ways? Are some populations valorized in order to legitimate the vilification and dehumanization of others? If so, how? In this course, we will explore the dominant ideas, which remain with us today, of modern and contemporary political philosophers; we may also explore the way some of these concepts have been understood in conjunction with colonialist and imperialist expansion. In order to stay in the course, students must have had at least two courses in philosophy, with one at the 200 level

TTH 10:30AM-11:50AM

FPH 103

SS/HACU//IA-0264-1

PR

### **The Past Recaptured: Photographs, Facts and Fictions, 1935-1943**

Michael Lesy;

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

This course will study the United States, 1935-1943, using an array of primary and secondary visual and written sources. These sources will include: (1) One hundred and forty-five thousand black and white images made of the American people by a team of documentary photographers employed by the US government (These photographs are in the FARM SECURITY/OFFICE OF WAR INFORMATION COLLECTION. This collection is available on-line, through the Library of Congress' American Memory website). (2) The Historical NEW YORK TIMES and the Historical CHICAGO TRIBUNE, available as on-line data bases. (3) David M. Kennedy's Pulitzer Prize winning FREEDOM FROM FEAR, THE AMERICAN PEOPLE IN DEPRESSION AND WAR, 1929-1943. (4) Period novels and oral histories (e.g. Lorena Hickock's ONE THIRD OF THE NATION). Students will learn to choose and use excerpts from this array of images and texts to build narrative sequences of words and pictures that like movies with soundtracks tell true stories about this country and our shared pasts. Students will be expected to create sequences of words and images that from week to week will be the work product of this course. This course is designed for artists who are intellectuals, and intellectuals who are artists. Prerequisite: Secondary school Advanced Placement in American History, and/or American Literature courses OR: College courses in American history and/or American Literature. This course DOES NOT satisfy Division I distribution requirements.

MW 09:00AM-10:20AM

FPH 102

SS-0265-1

### **Family, Gender, Power**

Kay Johnson; Margaret Cerullo

In this course we explore questions concerning the bases of women's power and subordination in different historical, class, race, and cultural locations, with particular attention to women's position in relation to kinship and the political order. Our case material came from Europe, China, and the US. In the Europe and China cases, we examine the emergence of different patriarchal structures and the role of the state in shaping family, gender and reproduction. In the US case, we focus on the racialized production of gender and kinship from the era of slavery to the rise of the welfare state and its dismantling in the name of "family values." Throughout the case studies, we highlight various forms of resistance to subordination and the diversity of lived experiences.

W 01:00PM-03:50PM

FPH ELH

M 07:00PM-09:00PM

FPH 101

SS-0266-1

### **International Human Rights**

Jon Western;

Human rights have emerged in the past sixty years as a powerful set of ideas in international relations. This course explores the intellectual and political evolution of these rights and their integration into the international system today. We will examine the principal human rights institutions, protocols, and conventions and analyze their successes and limitations in theory and practice. We will also examine the central controversies and challenges: the practice of human rights in a system based on sovereign states; the tensions associated with cultural relativism; and, the challenges of dominant states selectively applying rights to serve their own interests. We will also examine the role of human rights advocacy in the era of globalization.

TTH 09:00AM-10:20AM

FPH 104

SS/HACU-0283-1

### **Signs of the Unrepresentable**

John Drabinski;

In the broadest terms, this course is concerned with the intersection of theories of signification with an ethics of representation. In particular, this course examines the plausibility of the concept of "the unrepresentable" and the ethical questions it might raise. The idea of the unrepresentable takes on particular urgency when intellectuals and artists begin coming to terms with the astonishing and often genocidal violence of the long twentieth century. Is it possible to put catastrophic violence into language and image, or does that effort in fact repeat one and the same violence? Is "representation of the unrepresentable" a contradiction or an imperative? To investigate these questions and many companion issues, we will read theoretical works by Barthes, Blanchot, Derrida, and Levinas alongside poetry by Celan, Sachs, Glissant and others. At the center of our conversations will be a viewing and close reading of Claude Lanzmann's exercise in the unrepresentable - the tour-de-force documentary film Shoah. From these readings, viewings, and

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

conversations, we will come to terms with the ethical question lying at the heart of any work of representation: what does it mean to speak for another? And how is that speaking ever responsible?

MW 10:30AM-11:50AM

FPH 103

SS-0287-1

**PR**

### **Meeting Lacan: On the Couch, in the arts, and through the farm**

Annie Rogers;

Students will learn Lacanian psychoanalysis through several experiences: psychoanalytic cases, a novel, and work on the Hampshire College farm. We'll read primary and secondary literature on Lacanian psychoanalysis, including cases by Freud. Students will work in groups to create scenes in which Lacan visits Freud and advises him on a case, and perform that scene. We'll also explore Lacan's concept of desire and the three psychic structures through Siri Hustvedt's novel, *What I Loved*. Finally, students will be involved in lamb watch at the Hampshire College Farm Center, and will write their private impressions, associations, and any dreams that refer to this experience. The idea is to learn interiority, and find an art form for it. The final project for this course is the art form and Lacanian analysis of that interiority. Previous coursework in psychoanalysis, literature, or aesthetics is required.

TTH 02:00PM-03:20PM

EDH 5

SS-0291-1

**PR**

### **State and Politics in Africa**

Frank Holmquist;

Sub-Saharan Africa faces multi-faceted difficulties including a crisis of the state. The state loomed large in all post-colonial scenarios of African development as the major agency of economic growth and of popular participation. The 1960s and 1970s brought mixed returns on those expectations, but the 1980s dashed prior hopes with international debt, structural adjustment economic policies, and repressive regimes. The turn of the past decade found angry people in the streets demanding democracy, while the end of the Cold War meant that major Western countries were willing to let go of some very unpopular leaders the West used to support. But despite democratic openings, and the unleashing of political voices, several states are marked by their failure to function as well as they did two decades ago, and a few have all but collapsed. Meanwhile economies are growing slowly and poverty maybe spreading. The way out of the general crisis will require state reform and that will require an understanding of the forces that created the current situation. This is the central issue that the course will address. Some prior study of Africa, Asia, or Latin America is expected.

TTH 09:00AM-10:20AM

FPH 103

SS-0293-1

### **Race, Gender, Nation & Immigration**

Lili Kim;

This is a writing-intensive research seminar for advanced students interested in conducting a major research project on any aspects of U.S. immigration history. The United States has prided itself for being a nation of immigrants. But for many, not too far distant, years, immigrants of color, such as Asian immigrants, were denied entrance to the United States as well as the rights to become U.S. citizens solely based on their race and nationality, with the implication that only people deemed "white" are capable of being assimilated and worthy of being U.S. citizens. This seminar examines the intersections of race, gender, nation, and immigration in the history of United States through the lens of Asian American experience. By reading the latest scholarship in Asian American history, we will examine such issues as how "whiteness" has been defined in the history of U.S. immigration in connection to the rights to citizenship, how the experiences of Asian American women differed from those of their male counterparts, how international politics toward Asia affected the immigration policies regarding Asians as well as the experiences of Asian Americans in the United States, and how and why the perception of Asian Americans as "forever foreigners" continues to persist. We will also examine the transnational experience of Asian Americans in achieving what Benedict Anderson has called "imagined communities" to maintain social and cultural as well as political ties to their homeland in the age of globalization and address methodological issues. Students will engage in a major research project from the beginning of the semester and will share and critique each other's work throughout the semester, culminating in a final presentation and a substantial research paper.

T 12:30PM-03:20PM

FPH WLH



## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

SS-0295-1

### **Modern Islamic Politics and Its Discontents**

Berna Turam;

Successful mobilization of religious forces across the globe in the last couple of decades has led to the formation of an increasingly vocal secularist backlash. Although sporadic and less organized than Islamist action, anti-Islamist forces have recently become major players not only in national politics but also at the international level. This course will explore various forms of interaction between Islamists and non-Islamist actors ranging from cooperation to confrontation. We will explore the relationship between the nature of the state and the Islamist-secularist interaction. Unlike the very rich literature on political Islam, the secularist backlash has remained understudied at both national and international level. Our focus will be on two issues a) the limits of cross-ideological cooperation between Islamists and secularists b) the nature, scope and consequences of the hostility and confrontation between them. By examining secularist identities, protests and movements in different countries in the Middle East and in the West, we will compare different motivations of anti-religious sentiments and action. The main goal of the course is to situate the growing rift between religious and anti-religious forces into the broader political realm and into respective political regimes.

TTH 10:30AM-11:50AM

FPH 102

SS/CS-0298-1

**PR**

### **Development Seminar**

Rachel Conrad;

What do we mean by human development? In this advanced seminar we will critically examine ideas of human development in recent work in developmental psychology, critical developmental psychology, cultural psychology, and interdisciplinary Childhood Studies. An important component of students' work in this course will be to critically evaluate how the concept of development informs their own academic studies, including areas not listed above such as education, educational psychology, and developmental neuroscience. This course is recommended for students whose Division II concentrations intersect with the Childhood, Youth, and Learning (CYL) program and/or the Culture, Brain, and Development (CBD) program. Prerequisite: At least one previous course in Psychology.

TH 12:30PM-03:20PM

FPH WLH

SS-0303-1

**IP**

### **The Wisdom of Listening: Interpersonal Process and the Humanistic Tradition**

Peter Gilford;

Drawing on the work of humanistic, existential psychology and interpersonal psychoanalysis, this class will focus on the experience of listening and responding in both group and dyadic, relational contexts. Through the use of role plays, video analysis and selected readings from Carl Rogers, Irvin Yalom, Harry Stack Sullivan, and others, this course will explore the experiential aspects of observation, interviewing and presence in human understanding. Through the identification of implicit narrativity, metaphor and language games, students will learn about their assumptions, preconceptions, biases, and overall strengths and weaknesses when listening to and responding to others. This course will be experientially focused and will aid in the development of interpersonal awareness and communication skills. As an experientially-based class, participation is an essential requirement for evaluation in this course. Instructor Permission.

W 01:00PM-03:50PM

FPH 104

SS-0308-1

**PR**

### **Advanced Topics in Psychoanalytic Theory**

Lourdes Mattei;

Psychoanalysis has exerted a powerful intellectual influence on modern thought. This seminar will introduce students to the basic ideas and concepts of the various schools of psychoanalytic psychology. We will look at the ways in which psychoanalysis understands human nature, motivation, and the self. Furthermore, we will focus not only on the sociopolitical context of these ideas, but on their potential for a deeper, more complex theorizing of individual and social change. We will follow two theoretical lines or 147tracks148: implications for psychotherapy (views on suffering and healing) and its significance to social theory (ideas about the relationship between the individual and society). Primary sources and case studies, fiction, films, and plays will all be used to illustrate psychoanalytic contributions --both insights and prejudices-- to modern and post-modern thought. Previous coursework in psychology is required.

TH 09:00AM-11:50AM

CSC 121

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

**SPRING 2009 COURSE DESCRIPTIONS**  
**(1-26-09)**

Complete and up-to-date course information is available on The Hub

SS-0313-1

PR

**Political Sociology of the Middle East: Rethinking Reform and Democracy**

Berna Turam;

This is an advanced writing-intensive project-based seminar. Contemporary "Middle Eastern Studies" has been predominantly associated with and polarized between anthropology and political science. Political sociology makes a considerable conceptual, theoretical and methodological effort to bridge the increasing gap between these two disciplines. The main goal of this advanced seminar is an in depth analysis of the attempts and failures of democratization in the region. Instead of focusing exclusively on electoral processes or shifting cultural practices, we will explore how democratization as a process is negotiated between social actors and political institutions. Our focus will be multi-faceted. We will comparatively examine political cultures, social forces, activism, both intended and unintended results of state behavior and several reform periods. Political ethnographies and comparative analysis of various case studies will reveal the contributions, weaknesses and strengths of sociology (in general) and political sociology (as a sub-discipline) in understanding various aspects of the Middle East. Students will work on their independent projects using the analytical tools and theoretical perspectives discussed in the seminar. Advanced students who are writing their Division III projects in related areas are encouraged to take this seminar.

T 12:30PM-03:20PM

MER LIV. RM.

SS-0314-1

IP

**Environment and Community**

Susan Darlington;

Designed for advanced Division II and Division III students, this course will critically look at the relationship between the environment (natural and built) and communities. Issues of culture, history, economics and politics will be considered as students explore the meanings of the concepts of environment, environmentalism, and community. Students must be working on a major project related to the topic of the course, or propose a research topic at the beginning of the semester. In the first part of the course, we will read theoretical materials concerning key social issues in environmental studies, such as climate change, development versus conservation, community-based management of natural resources, environmental influences on conflict, among others. Toward the end of the semester, students will contribute to the syllabus and organize class activities based on their own research projects. Instructor permission

M 02:30PM-05:20PM

FPH 104

SS-0397-1

PR

**Writing About The Social: Theory in Practice**

Carol Bengelsdorf;

This seminar is designed for Division III students who are writing their independent study projects on some field within the Social Sciences. The course will center around discourses within the Social Sciences. This broad framework will facilitate exchanges between students working on various paradigms within the social and/or cultural realm. The seminar will focus upon this exchange. After we read key texts to help us develop a common vocabulary, the projects themselves, along with what students suggest in the way of additional reading, will constitute the syllabus.

W 01:00PM-03:50PM

FPH 106

SS-1IND-1

DR

**Independent Study**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

SS-2IND-1

**Independent Study**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

SS-3IND-1

**Independent Study**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required

## **SPRING 2009 COURSE DESCRIPTIONS**

**(1-26-09)**

Complete and up-to-date course information is available on The Hub

### **SPECIAL TOPICS (ST)**

ST-0235-1

#### **Seminar on Indian Music**

Jayendran Pillay;

This seminar analyses North and South Indian traditions including classical, folk, temple, and film (pop) genres. By using examples from each of these genres, we will hope to glimpse at the diversity of musical expression offered by India, how that relates to their contextual settings, and what that may mean when considering issues such as identity, class, caste, ethnicity, gender, nationalism, ethics, perspectives (insider and outsider), ways of perceiving and making meaning of the world. This and course focuses on readings, listenings and viewings of the subject matter.

MW 01:00PM-02:20PM

FPH 108

### **WRITING PROGRAM (WP)**

WP/HACU/IA-0103-1

#### **Introduction to Writing**

Deborah Gorlin;

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument; we'll also try to appreciate the artistry in our finest personal essays, short fiction, and poetry. Students will complete a series of critical essays in the humanities, social sciences, and natural sciences, respectively, and follow with a personal essay, a brief memoir, and a piece of short fiction or poetry. Students will have an opportunity to submit their work for peer review and discussion. Frequent, enthusiastic revision is an expectation. EXP, MCP, PRS, REA, WRI

TTH 10:30AM-11:50AM

EDH 5

WP-0201-1

#### **Writing Project Workshop**

Ellie Siegel;

This workshop is designed to provide assistance to students who are already engaged in large projects, research papers, and exams and who would like a structured meeting time in which to write and to discuss strategies for research, writing, and revision. Special attention will be paid to the writing process: conceptualization, organization, and pacing oneself through work blocks and writing anxieties. Brief reading and writing assignments will be given and, in addition to attending class meetings, participants will be expected to meet in tutorial with the instructor. Because this class supplements work already in progress, no formal instructor evaluations will be provided and the completion of this workshop will not count as course credit. This course is primarily targeted toward students who are working on large research projects for Division II and Division III.

W 02:30PM-05:20PM

GRN WRC

WP/SS-0255-1

IP

#### **Writing About the Outdoors**

Robert Rakoff; William Ryan

This seminar will explore contrasting approaches to writing about the outdoors. We will read and critique a number of genres including traditional nature writing, travel accounts, creative nonfiction, fiction, and academic analyses. We will pay particular attention to narrative choices and the role of the narrator as well as to the use of landscape description, scientific language, and other vehicles for constructing ideas of nature. Our analytical focus will be on the social and cultural origins of both mainstream and critical views of the human presence in the nature world. We will use these readings both as models of good writing and as contributions to the rich discourse about people in the outdoors. These readings will also help us develop some criteria for peer review of written work. There will be regular writing assignments, and students will be expected to contribute to class discussion and group critique in an informed and constructive manner. This course is best suited to Division II and III students in environmental studies and creative nonfiction writing.

TTH 10:30AM-11:50AM

GRN WRC

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;  
IP= Instructor Permission required